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THE
ETUDE
MUSIC MAGAZINE



*The heights by great men reached and kept
Were not attained by sudden flight,
But they while their companions slept
Were toiling upward in the night.*

Longfellow

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"If ever I let my muse sleep it is only that she may awaken all the stronger"—Ludwig van Beethoven

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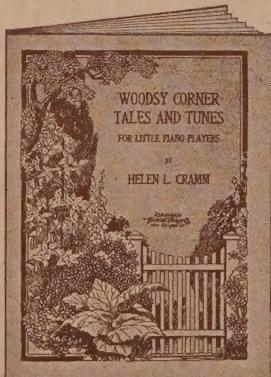
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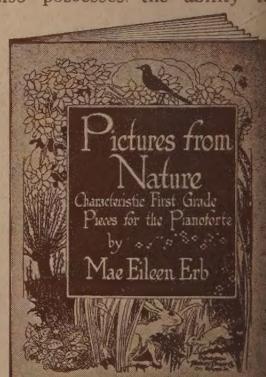
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MRS. H. H. A. BEACH

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Steinway Hall on Fourteenth Street, New York, has been sold by Steinway & Son, and the "famous old piano house" will move later than October 1, 1924, to new quarters being erected at 109-113 West Fifty-sixth Street. The Steinway House has been at the present address since 1863 and many artists, who later achieved world fame, made their debuts in Steinway Hall.

George W. Chadwick and Wallace Goodrich have completed a quarter of a century of service to the New England Conservatory of Boston, the former as Director and the latter as Dean of the faculty. The event was celebrated by an Anniversary Concert at Symphony Hall on February 28; and a special meeting in Recital Hall of the conservatory on April 13, at which Mr. Chadwick was given an oil portrait of himself and Mr. Goodrich received a handsome silver cigarette case, from a committee of the faculty.

The San Francisco Opera Association has been organized for the purpose of giving that progressive city a season of opera on a commendable scale.

Radio Concert Artists should be paid for their services, in the dictum of the contract managers of New York; and they have gone action towards this end by inserting clause in their contracts to the effect that artists under their management may not appear at radio concerts without compensation.

Two-and-a-quarter Millions of Dollars increase in the value of their business, 1923, is the report of one of the leading machine companies.

Willy Burmester, eminent European pianist, after an absence of twenty-five years, will return to America for a tour during the coming winter.

The Kentucky Music Teachers' Association met in convention at Louisville, April 3-5, with Florence Easton and William Bachaus, as recitalists, to the largest attendance in the history of the organization.

The Cincinnati May Festival Jubilee is celebrated during the first week of May. The gala performance of Mendelssohn's *St. Paul* with a chorus of a thousand voices, the Cincinnati Symphony Orchestra of one hundred, the mammoth Music Hall organ which had been renovated and enlarged for the occasion, at an expense of \$50,000, and the Mines, Florence Easton, Sigrid Onegin, Leslie Alcock, and Elizabeth Langhorst, and others, Clarence Whitehill, Dan Beddoe and George Mulhauser as soloists, opened the celebration. The veteran Frank van der Hecken had been brought back from Europe the post he so long filled with honor as conductor of these festivals. The unusually good work of their choir "establishes Cincinnati's reputation as the musical center of America for choral work."

The Philharmonic Society of New York and the American Orchestral Society have combined their forces and will carry out a plan of systematic musical education in connection with adjacent colleges and the New York public schools. Clarence H. Mackay and Mrs. E. H. Harriman are leading spirits in the movement.

P. Martinus Paulsen, conductor of the Indianapolis Symphony Orchestra, has won a \$1,000 prize offered by the Chicago Tribune for a symphonic composition by an American. Paulsen's "Four Oriental Sketches" is the successful work.

Kroll's Theatre, one of the most popular and famous of the Berlin homes of opera pre-war days, will be reopened in the early fall.

Ida Sylvinia, an American coloratura soprano, has been arousing much enthusiasm by her singing in Italy. Her recent debut as *oletta* in "La Traviata" at the Teatro Malibran of Venice, was a real triumph. She has been characterized as "The girl with the million-dollar voice that was developed by milking the cows on her father's farm in Pennsylvania."

Lawrence Gilman is to succeed Henry E. Krehbiel as music critic of the New York *Tribune*. Since 1913 Mr. Gilman has been music, dramatic and literary critic of the *North American Review*; previous to which he was for thirteen years with the Harper publications as critic editorial worker. He is also the author of several popular volumes on musical topics.

Dame Melba is announced for a short American concert tour in the coming autumn.

The Great Town Hall Organ, of Sydney, Australia, with its famous Leviathan 64-foot bass-pipe, is having a thorough renovation, including new "lungs."

Dr. Florenz Ziegfeld, President Emeritus of Chicago Musical College, which he founded, and father of Flo Ziegfeld, the New York theatrical producer, died at his home in Chicago, May 20, in his eighty-third year. Dr. Ziegfeld was born in Jauer, Oldenberg, Germany, June 10, 1841. In his sixth year he began the study of music and graduated from the Leipzig Conservatory at the age of sixteen. He emigrated to America in 1863, settling in Chicago, where in 1867, with the assistance of Marshall Field and others, he established the Chicago Musical College of which he was president for nearly fifty years. He brought to his school many leading teachers of Europe and was one of the first to introduce these celebrities into American musical instruction. He was active in the Peace Jubilee of Boston in 1872 and the World's Columbian Exposition at Chicago in 1893. He organized the Second Infantry Regiment of the Illinois National Guard, of which he was the first colonel, and about two years ago was made brigadier general. In 1903 he was created an officer of the Legion d'Honneur in recognition of his services to French music, and he also held a gold medal and diploma of the Academy of Arts and Letters of Florence, Italy.

Mrs. Seddie Halstead Benson sang her fifty-first Easter service this year at St. Paul's Episcopal Church, Paterson, New Jersey, not having missed one of these services since she joined the choir in 1873.

M. Henri Verbruggen, distinguished Belgian violinist and conductor, has been chosen Director of the Minneapolis Symphony Orchestra.

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Philadelphia Music Week, May 13-20, was by far the most enthusiastic so far held. 150 concerts of real art standing were held under the auspices of the Philadelphia Music League, 100 Churches and 40 Studios took an active part in the work. In the Public Schools there were 1500 Morning Concerts, 5000 Afternoon Concerts and 300 Evening Concerts. The Racial Group Activities were among the most interesting events, with the Industries and Commerce Groups lending a healthy support. The National Welsh Eisteddfod being in session in the city at the same time did much to enliven the musical atmosphere.

Dallas, Texas, Music Week was celebrated in an elaborate manner, including three programs devoted to works of local composers.

A \$162,100 Estate was left by Dr. Victor Baier, late choirmaster of Trinity Church, New York. His will included a bequest of \$20,000 to Columbia University, to establish a Fellowship in Church Music.

"Tristano ed Isotta" (*Tristan and Isolde*) has been restored to the repertoire of the Teatro Costanzi of Rome, from whence it was banished by the war. Vittorio Gui is reported to have conducted a rendering which received "a reception that grew steadily in enthusiasm until the close of the opera."

Paderewski, for the series of seventy concerts which he has recently completed, is reported to have had the remarkable and record-breaking receipts of nearly half a million dollars.

Festival Choral Competitions, along the line of those so popular and inspirational in Great Britain, are being planned in New York, with Dr. T. Tertius Noble at the head of the enterprise.

Everett E. Truette recently celebrated the twenty-fifth anniversary of his services as organist of Elliot Congregational Church, Newton (Boston), Massachusetts. At a reception following a concert, in which eighty-five present and past members of the choir participated, a silver service was presented to the organist and his wife.

Mischa Elman recently received the final papers, thus becoming a full-fledged American. His parents brought him here from Russia when he was seventeen years of age.

Wintter Watts was recently awarded the Pulitzer European Traveling Scholarship for a student of music. Mr. Watts is a native of Cincinnati and won this \$1,500 prize with his "Etchings," a suite for orchestra and "The Vinegar Man," a ballad for voice and orchestra.

Giorgio Polacco, General Musical Director of the Chicago Civic Opera Company, won an unqualified success when he recently conducted Verdi's "Aida" and Wagner's "Die Walküre" at the Volksoper of Vienna.

William Byrd, the English composer of the Elizabethan days, is to have the centenary of his death honored by concerts of his works throughout Great Britain and by special performances of his sacred works in Westminster Abbey and Westminster Cathedral.

The Spartanburg Musical Festival held its 1923 sessions, May 5-7. Beniamino Gigli and Florence Macbeth gave distinction to the artists' list; while the chorus of four hundred voices under Frederick W. Wodell and the Philadelphia Festival Orchestra under Dr. Thaddeus Rich were the great backbone of the programs.

Dr. Arthur Mees, one of America's most eminent choral and orchestral conductors, passed away at his home on Riverside Drive, New York, April 26. Arthur Mees was born February 13, 1850, at Columbus, Ohio, the son of a clergyman. He was organist of the first Cincinnati Festival, in 1873, under Theodore Thomas; and, after various other positions of honor in American musical annals, he went in 1896 to Chicago as assistant conductor of the Theodore Thomas Orchestra. From 1900 his activities had been in the east, largely in connection with festival performances.

Arturo Toscanini, according to report, has abandoned all concert and operatic conducting, because of failing eyesight.

Music Festival Week would be a proper designation for the opening seven days of May. In that period the following were in progress this year:—Cincinnati Jubilee Festival (May 1-5); Spartanburg, S. C., Festival (May 2-4); Springfield, Massachusetts, Festival (May 4-5); Emporia, Kansas, Festival (May 1); Central New York Music Festival, in Syracuse (April 30-May 2); Toronto, Canada, Festival (April 30-May 5); and Music Week in Asbury Park, N. J. (April 29-May 5).

The Twenty-Fifth Bach Festival Anniversary was celebrated at Bethlehem, Pa., May 25-26. Dr. J. Fred Wolle, conducted, as he has at each festival since he instituted them. Dr. Nicholas Doubt of Philadelphia also holds a record of having been tenor soloist of each festival.

The Sixty-fourth Annual Festival of Worcester, Mass., was held May 9-11. The chief features of the great opening night were Mendelssohn's "First Walpurgis Night" to Goethe's poem and the "Vanity Fair Scene" from Edgar Stillman Kelley's "The Pilgrim's Progress."

The Second Presbyterian Church Choir of Philadelphia, N. Lindsay Norden, conductor, had a most flattering reception at a concert given at Aeolian Hall, New York, on May 7.

Grisha Monashevitch won the coveted Skowkowi Medal at a contest in Philadelphia, May 13. He is a pupil of Frederick E. Hahn, of Philadelphia, of Sevcik and Kneisel. He also was the winner in the Pennsylvania State Contest of 1923.

The Syracuse Symphony Orchestra closed its season on April 28, to a packed house and with an enthusiastic ovation to the conductor, Mr. H. Berwald, and a generous subscription towards the next season.

An Organ for the Community Center of Peru, Indiana, has been given by the Sell-Floto Circus, the instrument having been in use at their winter quarters in that city. This gives Peru the distinction of being one of the first of our cities to have a large organ for its Community Service.

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Summer Suggestions

For Teachers, Students and Music Lovers



Devoting a few leisure hours during vacation to reading some helpful book on music is profitable.

ENTERTAINING AND INSTRUCTIVE MUSICAL LITERATURE FOR MUSIC LOVERS

Secrets of the Success of Great Musicians

By Eugenio Pirani

A series of biographical studies of the great masters written by a well-known teacher, pianist and composer. With keen perception Mr. Pirani has penetrated the philosophy of the life success of these great music masters, quite a few of whom were personal acquaintances, and reveals them to the reader with a writing charm that is irresistible. Illustrated.

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Music and Morals

By H. R. Haweis

Very few books in the history of the art have had more influence in stimulating an interest in music than this work. It contains over four-hundred pages of fascinating reading matter including essays upon musical subjects, biographies of the great masters and an instrumental section in which a chapter on carillons is especially noteworthy.

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Music Study in Germany

By Amy Fay

No music lover, young or old, can fail to be instructed and charmed by these delightful musical letters of Miss Fay, written when she was under the inspirational influence of Liszt, Tausig and Deppe. The book is chock full of real pedagogical information.

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Reminiscences of a Musician's Vacation Abroad

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Some observations and experiences of a number of European trips in pursuit of musical history research, taken by Mr. Elson, presented in his own inimitably humorous manner. A most excellent book for summer reading.

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These Works are recommended for the "brushing-up" many teachers undertake in the summer months.

Any of these works cheerfully sent for examination

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A decided departure in the completion of finger work in extension is presented in this excellent technical work. They are just the type of studies that teachers and proficient pianists should use for daily studies.

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EXERCISES FOR DEVELOPING ACCURACY

By G. Becker

Price, 80c

There are few who do not need studies of this character. They are thoroughly practical and while some of these studies might be graded as only intermediate in difficulty others are quite advanced.

COMPLETE SCHOOL OF TECHNIC

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An outstanding technical work, exhaustive in all details and has been referred to correctly as "a compendium of modern technic." All forms of finger exercises, scales, chords, arpeggios, double notes, octaves, trills, tremolo, glissando and bravura. All the exercises are carried out in full through all the keys and are treated in a variety of rhythms. This is a work that will prove indispensable through one's entire musical career.

L'ART DU CLAVIER

By Theo. Lach

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There are exactly one hundred short exercises, covering all the various phases and difficulties of piano technic, in this volume. The idea of artistic piano playing is remembered throughout, and while these studies may be used with piano students after about the third year of study there is much to recommend them for the review work of the more proficient.

CONCENTRATED TECHNIC

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Price, \$1.00

Practically all phases of piano technic are covered by these desirable studies. These exercises are condensed according to modern principles of piano technic. In point of grading they can be classed as from four to six.

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A series of thirty-six educational conferences with renowned masters of the keyboard, presenting the most modern ideas upon the subjects of technic, interpretation, style and expression. An entire chapter is devoted to each artist, supplemented by an excellent portrait and biography. An absorbingly interesting book that should be read by every teacher, student and performer of the instrument.

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Piano Playing with Piano Questions Answered

By Josef Hofmann

In this informative book one of the foremost contemporary pianists has written nearly one hundred pages of essays and answered two hundred and fifty questions bearing on piano playing. This book is highly recommended to piano teachers.

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Science in Modern Pianoforte Playing

By Mrs. Noah Brandt

This book is not based upon a theory; it is a practical exposition of the methods by which a very successful teacher has achieved wonderful results in her own work. It will pay every student and teacher to familiarize themselves with Mrs. Brandt's modern, up-to-date ideas.

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By Edward Baxter Perry

A poetic, dramatic and historical analysis or description of some of the greatest and best known piano compositions by Chopin, Beethoven, Liszt, Weber, Schumann, Grieg, etc. These descriptions undoubtedly will aid the player to a better understanding of the piece in question or its interpretation.

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By Chas. W. Wilkinson

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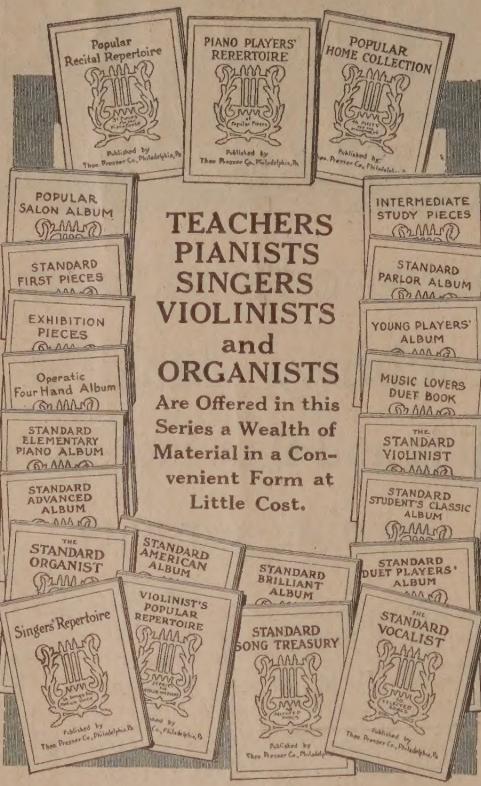
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THE ETUDE

JULY, 1923

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VOL. XLI, No. 7

Music's Stupendous Future in America

We hardly dare dream of the future of music in our country. The mere contemplation of the plans laid down for coming generations almost staggers us. Speaking as a member of the great group we call our commonwealth, we feel embarrassed by the obligations which opportunity will thrust upon the musical students of the future. Let us hope that the force of our ideals, the dimensions of our talents, and the persistence of our industry, will result in helping the greatest of the group to live up to standards of artistic quality second to none. If we do not it will be to our everlasting shame, because nowhere in the world is opportunity so lavishly spread before the music student.

Every day we read of new public halls being erected or planned. These halls are to cost anywhere from \$300,000 to \$30,000,000 each. Although they are a part of the patriotic aftermath of the great war, their principal usefulness in the future will be that of housing great musical events; and their promoters know this and state it. Organs, ranging in price from \$5,000 to \$50,000, are springing up all over the country in churches and in motion picture palaces. New orchestras are being started everywhere. The public schools, now being equipped with wonderful auditoriums and often with fine organs, are on the eve of immense musical development.

The art and the industry of music are now producing a revenue in America said to be far over \$2,000,000 a day. Money, of course, is merely a barometer of activity. We may spend fortunes every minute and spend them for very bad music indeed. Fortunately there is always a splendid upward tendency in our musical life. Those who enter by the gates of Jazz soon find themselves in a world of music far more entrancing than the superficial ballyhoo which first attracted them. For this, the musician sometimes condones Jazz. Even now it is passing, in the sense that even the most frivolous themes are found to sell better and "take" better when they are arranged creditably by musicians of real training and ability.

The classical beauty of the architecture of the beautiful halls and buildings of the music schools which spring up everywhere will in itself tend to command dignity and character for the music that will be made in them. Therefore, we can readily see that our future will far transcend mere commercial prowess and result in permanent artistic achievements more enduring and more monumental than the mere magnificence of the buildings themselves.

Brahms and the Masters

BRAHMS' attitude toward the masters is interesting. For Bach he had an unlimited affection, and likewise, for Beethoven. The *C Minor Symphony* and the *Violin Concerto* affected him tremendously. Bizet's "Carmen" was one of his favorites. Chopin charmed him, particularly with the *E Minor Concerto*. He identified the genius of Dvorak early in the life of that master, writing to a friend "His Serenade will give you an enthusiasm for wind instruments." He complained that the valuable works of Handel, Mozart and Haydn were so numerous that only a public library could contain them as one's home was entirely too small. His hostility toward Liszt was historic. Of Liszt's "Christus" he said, "The Thing is so deplorably long, flat and lacking in spirit that I am at a loss to know how any one would want to present it." For Schubert and Schumann he had the deepest affection. His enthusiasm for Wagner was not overpowering; but there was not half of the severe animosity which many have attributed to Brahms towards his great contemporary.

The Thirst for Information

SAMUEL SMILES, or his disciple, O. S. Marden, in their wildest dreams of self-help, never imagined anything like the present American industry in auto-instruction. Possibly America differs from other lands more in this human characteristic than in any other. The fact that we are adults never relieves us of the idea that we can and must study in order to be happy and progressive. We never graduate. In this land of freedom we are never free from the obligation to develop ourselves at all ages. Grandmothers enter colleges with the same eagerness that marks the most ambitious youth.

Our old Yankee cant phrase, "Wall, I want to know," has become a part of the national morals, the conventions, the traditions of the people. We all want to know; we are ashamed of ourselves when we do not know; and one of our pet ambitions is to go on learning as long as we have the physical and mental strength to keep up.

In this we are all aided and abetted by newspapers and magazines, lectures, university extension courses, night schools, chautauquas, and by correspondence schools. Many of the popular magazines have a large number of their advertising pages taken with special offers to sell books and courses, all based upon the American chronic thirst for information. Some of these courses are little above the ridiculous; but the fact that they are demanded is evidenced by the ever-increasing size of the space consumed by the advertisers.

The truly gigantic effort that we in America are making to be informed, despite all obstacles, is one of the most striking phenomena of the new world. The outpouring of magazines and books, listing many of the great masterpieces of the past and the present and selling at prices ranging from five cents to fifty dollars, indicates one of the large industries of the country. Music publishing is done on a huge scale. Printing and publishing plants cover hundreds of acres.

In all this, we who regard the future of our country with confidence and earnestness must realize that the quality and depth of our learning must not be ignored. Let us delve deep and come up with the real pearls, not merely swim along the surface afraid of the sharks of hard work and difficulty. There is just as much opportunity to do serious and consequential auto-instructive work in music at home as there is for superficial work. Do not be fooled by clap-trap courses offering absurd short cuts. One can often do a thousand times better by the purchase of a few good books and the use of such a simple but comprehensive assistant as "The Guide for New Teachers of Piano," which the publisher is always glad to furnish gratis. Good correspondence schools are good only in proportion to the amount of downright hard work and effort put in by the pupil.

Opera by the People

PROBABLY we shall never be a really operatic country until we secure opera "of the people, for the people, by the people." In this issue of THE ETUDE Mr. Wassili Leps tells of the Philadelphia organization which has for years been giving operatic performances yearly "by the people." All over the country the interest in similar movements is unusual. In England, the *Daily Telegraph* devotes a whole column to the efforts to produce opera there under similar plans. The results have been most encouraging. Perhaps this is the turn in the operatic situation here in America, where all opera has been confined to a half-dozen or so companies.

The New Garibaldi and Music

Possibly the most interesting product of the backwash of the great war is Mussolini, often called "the new Garibaldi." Bloodless as was his revolution in Italy, it is none the less complete and powerful. Mussolini is the voice of modern Italy, the Italy of the black-shirted Fascisti.

Like many of the world's great men of the present, Mussolini is reported to be a fine amateur musician. His instrument is the violin. When Mascagni came back from his recent trip to South America, Mussolini immediately invited the maestro to a consultation upon plans for greater musical activity in Italy. This bespeaks a larger public and state support for composers and high class institutions.

Italy is wise. Music, in addition to being one of the undying glories of the peninsula, is also an immense revenue producer. Thousands of Italian musicians throughout the world are looking back to the music of the homeland. The operas of Italy produce a world revenue for Italian publishers and producers which in these times of exchange must be important for the state.

There is talk of founding a new state Theater for music in Rome and in other centers, employing private subscriptions, communal and state funds. An effort will be made to return to the classical traditions of Italian music; and nothing will be left undone to place Italian music upon the highest possible level.

Eight Priceless Assets

THE ETUDE believes that we, as a people, possess eight main channels for the dissemination of information, inspiration, beauty, music and art—eight priceless assets upon which our democratic civilization must depend.

Naming them in order, they are:

THE CHURCH.

THE SCHOOL (UNIVERSITIES, ART MUSEUMS, ETC.).

THE PRINTING PRESS.

THE CHAUTAUQUA (THE LYCEUM, THE CONCERT HALL, ETC.)

THE DRAMA.

THE CINEMA.

THE TALKING MACHINE.

THE RADIO.

If we are to escape the chaos which has made most of Europe a nightmare, we must employ these media to safeguard our precious heritages. Through all of these, wholesome principles of life, ideals long tested by our ancestors which have led to the greatness of our land, may be disseminated. Through all of these, music may be carried to the world.

Our people should realize that the blessings that may thus come through them, at a cost so slight that it is well nigh infinitesimal, bring privileges and delights which only kings and emperors could enjoy a comparatively few years ago. Take the wonderful background of music away, however, and the value of these assets would be cut in half.

Consider moving pictures, for instance. Moving pictures may be employed as a mighty force for good; and the great moving picture interests of the country have shown, by endeavoring to bring the industry under better influences, that the desire is for better and better pictures, human but elevating.

Jesus spoke in parables; and the best moving pictures are often glorified parables, flashed upon the minds of millions with a force so great that it can not be ignored. These pictures are shown in palaces that would have staggered the imagination of Louis XIV, Henry the Eighth, or even Napoleon. The pictures are shown to orchestral accompaniments played by highly

trained musicians. The modern, large, high-class moving picture orchestra has a technique that would have amazed Beethoven, Bach, Mozart or Haydn. Wagner's *Tristan and Isolde* was at first abandoned in Vienna after fifty-seven rehearsals, because it was too difficult. The Liebestod, exquisitely played, is a frequent number on moving picture musical programs.

Where is there room for Bolshevism in our country, when the average American workman can have for a few small coins privileges which the world's richest and most powerful men did not dare dream of a few years ago?

As long as men and women of high ideals and long established American principles of character and fair play control our priceless avenues for the presentation of great truths, we need not fear that we shall fall into the mire which makes a large part of Europe a source of unending terror to multitudes of its citizens.

Does Music Quicken the Wits?

ONE of the claims made for music is that it quickens the mental processes. We believe that the contention is right. We have seen among our own pupils a noticeable development of the rapidity of the thought action. More than this, from years of association with musicians we have continually marvelled at the quickness of their minds when applied to problems other than music. At repartee none is quicker than the tongue of the musician. Von Bulow's wit, for instance, was instantaneous. His rivals never could get the best of him. Of one of William Sterndale Bennett's compositions he once said, "It is so much like Mendelssohn that one might have thought that Sir Julius Benedict had written it." Of Mascagni he said, "He has in his predecessor Verdi his own successor, who will live long after him." Once, when riding on an ocean liner, he looked longingly at the musicians and remarked, "How lucky those fellows are. They can eat their lunch without music." Von Bulow was only one of thousands of musicians whose wits have sparkled continuously.

Music Too Easy

DOES it not seem, now and then, that one of the reasons why many pupils do not progress is that music comes to them too easily? It is human to value things of great price. The student who has to fight for the opportunity to study is almost always the one who succeeds most.

The late James Huneker, one of our valued predecessors in the editorial chair of THE ETUDE, tells in his entertaining "Steeplejack," how he had to struggle for a musical education. Huneker's father wanted the youth to be a lawyer, and accordingly placed him in a lawyer's office. The famous critic tells how he was obliged to take his lessons at six A. M., in order to get them in at all. His teacher was Michael Cross, and Huneker writes:

"To take lessons, I had to be at the Cross piano at six A. M. (He was an early riser.) I sneaked out of the house, my music hidden under my coat, for fear of meeting my father—usually gone on his business before that hour. He was no doubt surprised at my activity, but never suspected the cause. At nine A. M. I was at my desk in the office of Daniel M. Fox, ready for the transcription of some dull will or deed or real estate. My leisure hours were devoted to music-study."

Possibly, if things had been made easy for Huneker, the world would have lost one of its greatest critics of art and music.

IN HAPPY ANTICIPATION

This is in anticipation of a very happy event in the life of "The Etude Music Magazine." In October we shall celebrate the Fortieth Anniversary of our work with a special issue of the paper. Best of all, we are hearing from literally hundreds who have been with us as subscribers and friends for forty years. During this time we have all witnessed the greatest advance in musical interest ever experienced in any country. In 1883 Music was still regarded as a matter of secondary importance. Now it is part of the daily life of all. It has been a privilege and a joy to have participated in promoting the great artistic progress. Naturally, we shall leave nothing undone to make our Anniversary issue worthy of the loyalty of our good friends for four decades.



GUIOMAR NOVAES

GENERALLY speaking, people of the North American continent seem to have difficulty in grasping the nature and character of musical culture of the cluster of Latin-American countries south of the Caribbean. They are raised to learn a few simple facts and seem inclined to regard South America as a land of jungles and high mountains, with a mere smattering of culture. Just as Europe now and then has difficulty in realizing one does not step right out of the boundaries of New York City into an Indian reservation, the North American sometimes can not comprehend that music is a matter of real and beautiful significance in hundreds of thousands of South American homes.

was fortunate in having Mr. Chiaffarelli for my teacher, as he had worked for years to make the city of São Paulo an artistic center for famous artistic visitors.

He has taught a number of pianists who have won fame in Brazil, some even reaching beyond the borders of my native land to Europe. Among these Antoinetta Rudge-Miller, now well known in England, and a young man, Ivan de Souza Lima, now twenty-two years of age, who, like me, was sent to the Conservatoire, where he won the first prize last

I had the pleasure of hearing him, and predict he will make a sensation when he comes to America this season. I want him to come to America, because I believe that this is the real center of musical art of the present day, judged from all points of view.

Opera in Latin America

In Brazil the drama and the opera are long established institutions. For over half a century the best names of the world have been heard in our capitals. I remember my mother speaking about Tamagno, Batti, Gayarre and many others she had heard in her time. Toscanini began his great career in Brazil. He was an orchestral performer at the opera. One night the conductor of the opera had some trouble with the impresario. The conductor decided that the impresario had discipline, and consequently did not appear when I came for the performance arrived. The public waited and waited while the impresario tore his hair. The gallery was filled with students, who began to stamp and cat-calls, all of which did not contribute to the good mind of the impresario. Finally Toscanini, from his place amid the uproar, took the baton in hand and conducted the opera from beginning to end, solely from memory, and with a firmness and dexterity that at once identified him as a master conductor. Finally, at the end he received a great ovation, and his reputation was established.

In the drama we were fortunate in having many of the greatest actors of the world visit us, including Sarah Bernhardt, Eleonora Duse, Rejane, Coquelin and others. Brazil is called São Paulo the artistic capital of Brazil. Brazil has many magnificent theaters which have been built by the municipalities. The opera house at São Paulo is as beautiful as the opera at Paris. There Wagnerian operas are given with great success, and each in the contract calls for novelties and a series of

Poetry and Practice

An Interview secured expressly for THE ETUDE, with the distinguished Brazilian Virtuoso Pianist

GUIOMAR NOVAES

Biographical

Mme. Guiomar Novaes was born at São João da Boa Vista, February 28th, 1895. Her parents noted in her earliest youth that she could play very readily by ear. At the age of six she was placed under the instruction of the great pedagogue, Luigi Chiaffarelli, in São Paulo. He is an Italian well schooled in German classics. At seven she was exhibited as a prodigy. At nine she gave her first recital and continued to make several appearances in public during the following five years, making frequent tours to the interior of the continent. At the age of fourteen she entered into the competition for a scholarship at the Paris Conservatoire. She arrived at the famous French school on the last day of the competition. Three hundred and eighty-five contestants had already been heard. Her numbers were

the Chopin BALLADE IN A FLAT and the Schumann CARNAVAL. Greatly to the surprise of all, the little unknown girl from Brazil won the scholarship. Two years were spent at the conservatoire, where her piano teacher was the famous Isidor Philipp, a frequent contributor to The Etude. She graduated in 1911, again winning the first prize over all competitors. Her debut was made in France with great success and was followed by numerous tours of England, Germany, Italy and Switzerland. Her first American tour by the mature character and the deep penetrative occurred in 1915, when she surprised the critics insight of her playing, hardly credible for one of her youth. Her subsequent appearances have been cumulatively impressive; and she already ranks as one of the foremost pianists of the day.

Wagnerian operas. Last year the entire "Ring of the Nibelungen" was performed with artists brought to Brazil for the occasion.

Caruso, Titta Ruffo, Gigli, Galli-Curci, Paderewski, Friedman, Arthur Rubinstein, Strauss, Mascagni, Weingartner, all have visited Brazil.

Brazil a Musical Country

Our greatest composer was Antonio Carlos Gomes. Gomes was born in Campinas, Brazil, in 1839. He died at Para in 1896. He was a pupil of the Milan Conservatorio. He wrote some nine works for the stage, the most famous of which is *Il Guarany*. This opera has a very beautiful overture which, I hear, is frequently played in North America. He wrote a hymn to celebrate American Independence, *The Salute of Brazil*. This was sung at the Centennial in Philadelphia, in 1876. His operas are so Italian in type that one might think that they were written by a native of Italy instead of Brazil. They have been performed extensively abroad. Another opera of much fame is "Salvator Rosa," which was first given in Venice in 1874.

Of course we have modern composers in Brazil, such as Glauco Velasquez, Oswald and Nepomuceno. Many of the South American composers and musicians are known in Europe as well as here. Teresa Carreno, who was born as a Venezuelan, but who became thoroughly cosmopolitan because of her long residence abroad, was unquestionably one of the greatest of all pianists of her sex. Reynaldo Hahn, who was born in Caracas, Venezuela, in 1874, has lived in Paris since his third year; so that his South American influences are purely natal. He is known in Paris by his several works for the stage and in America by his exquisite songs. Nevertheless, South America claims him.

Great Opportunities

"With the immense development of the country of such vast resources as Brazil, greater musical activity is sure to come. With the visits of more and more concert artists and orchestras, the interests will spread from opera into these fields. The chances there in the future should be very great, although the United States is now of course the land of greatest musical opportunity.

"Fortunately, my teacher, although an Italian, was a worshipper of Bach and Beethoven as well as Chopin and Schumann. I had under him a most severe training in the elements of technic. I went through the routine of Czerny and Cramer just as though I had been in Leipsic or Munich; only I have always felt that he permitted me to put a little more color in my technical work.

How Success Does Not Come

"If I have any message at all for the students of America, it would be that of emphasizing the poetical in their lives. I see students, thousands of them, and I know that with the characteristic industry of Americans, they are literally "working their heads off" to acquire success. But, does success always come in that way? I

think not. Please do not think for a moment that I minimize technic. Look at the more or less monumental technical works of M. Isidor Philipp; and you may imagine what I have been through. M. Philipp is possibly the greatest technical specialist living; but he also emphasizes the need for beauty in all his work in interpretation.

How Is Beauty Acquired?

"How is beauty acquired in piano playing? Can it be acquired by practice and technic alone? It seems to me impossible to think of its coming merely by manipulating ivory keys. If you spend eight hours a day for eight years working your fingers, you will probably succeed in making a machine of yourself but certainly not an artist that the public will want to hear.

"Far more than practice and industry, in the development of my own work, are two factors which very few students ever consider. The first I feel is my devotion to the highest ideals of life, from the spiritual sense, as I feel them revealed to me through my religion. I have always been a devout Catholic, and place implicit trust in the Almighty in the development of my life. The second factor was the loving care of my mother, who from my earliest infancy has seen to it that I be surrounded with beautiful and noble things. She has helped me to understand the great problems of life without contact with the vicious elements. She had me read great books, inspiring poetry. She taught me about the great and noble characters of the world, and told me how they sacrificed for their ideals.

Beautiful Vistas

"In the Summer we always went to some beautiful part of the world, where there were wonderful views of nature that photograph themselves upon the mind, never to be forgotten. We spent days and days in great art galleries and beautiful churches in the contemplation of famous pictures. From these things one naturally absorbs concepts of the elemental principles of art such as variety in form and color, symmetry, mass of effect, and thus gains a higher perception of the same principles as the masters of music applied them in their art.

"The trouble with piano study is that the student expects to find success all carefully packed in a box of technic. No matter how indispensable technic may be, it is worthless unless in the possession of an artist—and by an artist I mean one who has artistic concepts, real appreciation of the principles of beauty, strength, form and color.

Are You One Among Thousands?

"Study your Czerny, your Pischina, your Hanon diligently. They are the things which give you liberated channels of expression. You cannot do without scales, arpeggios and octave studies. No pianist ever achieved fame without securing this technic in some way or other. On the other hand, there are thousands and thousands of students right now with a technic approaching that of a Liszt, a Rubinstein or a Rosenthal who stand very scant opportunities of becoming artists accepted by the public.

The artist is a missionary of beauty. He discloses all

the grandeur of nature. He opens and reveals to all the profound, mysterious soul of Beethoven—the poetical soul of Chopin. What a sacred mission!

He who would enter the sacred temple of art must keep his soul pure. Alas for him who attempts to enter with mercenary thoughts. As Christ put the money changers out of the temple, so should the performer with a materialistic object be ejected from the temples of art. The child from his very first steps in art should be made to realize that he is a missionary and not a mercenary. Real art is a devotion, not a financial expediency.

The artist should be a noble instrument of the Creator, for the transmission of glorious thoughts to humanity. Great instruments are not made in factories or by factory methods. We value a Stradivarius violin because it is so exquisitely and wonderfully made. Compare it with a factory-made violin from Germany or Japan. In like manner the artist can not be made by factory (technical) methods alone.

Preparation for Performance

"Try the experiment in your own playing. Fill your soul with the beauty of a wonderful vista, a glorious painting, a noble deed, an inspiring poem; and then play your Chopin nocturne. If you do not note a difference, better give up music as a profession. You will never become an instrument of the Almighty in the higher sense."

"Perhaps you think that you are denied opportunities for perceiving beauty. That is nonsense in these days of opportunity. Beauty is everywhere; if we will only look for it. Did you ever get up at four in the morning to see a wonderful sunrise? My mother and I have done so many and many a time. Books, magazines, pictures, are everywhere now. Learn to discriminate; find out what is best. It is wonderful how the Almighty seems to conspire with those who endeavor to live beautiful, simple lives. Success comes before one knows it. The people who are always scheming and conniving to get success at the disadvantage of others do not seem to survive long in art."

A Lesson from the Birds

By Herbert G. Patton

HAVE you ever sat in a summer grove and listened to the mother bird as she taught her young to sing? First there were but a few light, liquid notes, repeated till the smaller one began to imitate. Then a few notes were added to this, and repeated till the pupil had these learned. And so the teacher-bird proceeded till her scholar had a complete song learned.

Also, have you ever heard a teacher, belonging to the "superior human family," giving a lesson in which the pupil was allowed to execute scarcely a half dozen notes without interruption and fault finding?

The bird on the chimney used no such method. Enough of the song was produced to make a little pleasing melody and the little pupil was led to believe it was actually producing the song.

Instead of stopping a pupil at the first mistake which may be after the second or third note, we can let him continue, stopping him at the end of a phrase. Furthermore, we need not point out all the mistakes at one time, but let part of the attention be fixed on the beauty of the melody.

My little feathered friends repeated the song phrase by phrase at least a dozen times, when suddenly the teacher flapped his wings and departed with such haste that I wondered if he had an engagement with some other bird in a distant neighborhood.

Let us try to make the study of music a joy. There are few instruction books but have exercises that are devoid of pleasing melody or are too exacting on the pupil. These can be omitted sometimes and the desired technical accomplishment brought out in some other set of notes that will be less irksome.

When a boy of eight, I had to walk three miles with a dusky maid to take my music lessons. What wonder I dreaded the lesson day. Though blessed with sturdiness, the lesson and the six miles of walk up and down hill, left me more tired than my teacher or parents realized at the time.

What impressed me in the lesson of the robin was its care to preserve the continuity of the carol. The momentum of it carried the tiny pupil rapidly along to success, when he, too, could add his song to the medley of summer lays.

"Music is fundamental—one of the great sources of life, health, strength and happiness."

—Luther Burbank.

The Music Teacher's Obligation to the General Public

By Russell Snively Gilbert

THE honest music teacher should devote his life to the high art of being a sincere educator. Undoubtedly it is his first duty to lead the children in their search for the true knowledge of music. Unfortunately, most teachers forget that they have a second mission to fulfill; that is, to educate the general public in an appreciation of music and its relation to life.

In the small towns throughout the country the people are anxious to have a better understanding of all forms of music. If they are not musical, it is due to the fact that they have not had the opportunity to hear good music. Read in the papers of the hundreds of people living far from the musical centers who take long and expensive trips to hear some big artist. These people often go away disappointed because they have not been able to appreciate and absorb the music they hear; and so they come to the conclusion that they are not musical.

In order to enjoy and understand music, people must hear it frequently. They must be introduced first to the classics of the old masters, and then later they will be able to understand the music of the new modern composers. They must hear a composition repeated many times until they become really familiar with it. Then they will learn to love it just as much as they do the old familiar songs that their parents have sung for them so many times that they understand every measure.

Is it not reasonable to say that this part of the education should fall upon the shoulders of the music teacher? If the public found that the music teachers were doing all that they could to give them this better understanding and a better enjoyment of the music they hear, the teachers would be more respected and looked upon as authorities on their subject.

Strange as it may seem, there are people in far too many towns who do not know the difference between an oratorio and an opera. There are many people who have never heard the name of Chopin. Is this not a wonderful field in which a teacher may work?

No teacher is so busy or should allow himself to be so busy that he cannot devote at least one hour every day to further his own development. Would it not be a fine thing for the teacher to organize a class or club meet once a week in a school building or church parlor for the purpose of studying the master pieces under the guidance of the teacher. To pay the teacher for time in preparing the evening's work, a small monthly fee or dues should be charged. The teacher cannot classed with the great artist who gives all his time at strength and thought to the compositions he plays, as the teacher should not try to copy or rival him. It is true that after the public has heard the artist, it will compare his work with the work of the teacher; but will also remember that if it had not been for the help of the teacher, the public could not have appreciated the work of the artist, and the teacher will be praised and valued far above the artist.

While the teacher must be the guide and director of this study, he must be careful to remember that there may be others in his vicinity who can assist him. Using the help of any local talent, he can help to keep out some of the jealousies that so often ruin a good endeavor of this kind. No matter how impossible local talent may be, it can always be improved, if the teacher uses tact. The aim should be to cement entire vicinity in a solid body working together toward a higher goal.

Until the unheard-of teachers in the remote places willing to start a public movement of this sort and prove that they are ready and glad to do a lot of hard work for the benefit of the public, just so long the public will fail to yield to them the respect they should have right to command. It is the small, insignificant seed planted by the thousands of music teachers throughout the country that will reap for us a musical nation.

Seven Things to Keep Little Musicians Interested

By J. Lillian Vandevere

THE modern system of phonics, which is used in teaching reading, produces speedy results. In a remarkably short time the child, equipped with a vocabulary, is poking his small nose into books, and revelling in the way their mysteries unfold to him.

Likewise, once having learned the symbols used in music, the child is eager to read its literature. The teacher who knows and loves little people, who has rational ideas along pedagogic lines, and who makes the study of music a natural and grateful part of a child's development, will shape this music reading and study along definite lines.

The suggestions which follow endeavor to show how music may be classified so as to correspond with the seven divisions usually employed in child study of literature.

(1) **Imaginative.** Many good musical settings of fairy tales have already been made. Pieces dealing with giants, elves, brownies and pixies are under this heading. Most of these compositions need delicacy and lightness of touch. They require the child to express, with the piano, some of the shimmer and wonder which are the charm of the prose fairy tale.

(2) **The descriptive piano composition** is by far the larger part of the child's musical fare, until he is able to work at the more abstract classics. Under descriptive pieces come military scenes, lullabies, hunting songs, swing songs, spinning songs, legends, and all pieces with clearly descriptive titles, such as "At the Circus," "In the Tally-Ho" and "Evening Chimes."

In this group should be included the pieces which are descriptive of nature. Compositions about birds—"Nightingale in the Garden," "Birdling," echoes, brooks, wind, rain, and the seasons, are all descriptive. The pastorale is one effective bit of tone-painting which even a small child can enjoy and play well. Schumann's two sets of children's pieces are among the finest in this class, but they demand a technic and maturity of thought usually found in older pupils, or those specially talented.

(3) **The idea of travel** is a veritable magic carpet. Seated on his own prosaic piano stool, the child may gain, through well-chosen music, some of the thrill that comes from good travel stories. Oriental music, national

dance forms, tyroliennes, polonaises, gondola songs, folk tunes, will give flavor and zest to many a lesson. Take the trouble to find out what your pupils are studying in geography, and a tarantelle or Oriental skele which will correlate with this work, will, by its very appropriateness, make a vivid impression and be of added interest and understanding.

(4) There are a few of what might be termed "mild pictures" in early piano work. A psychologic grasp of capacity for feeling are demanded; and the teacher must be careful to keep work of this kind within the child's experience. "The First Loss," "The Broken Dove," pieces describing evening, twilight, or memories, and nocturne-like selections, are about all the average piano can interpret intelligently.

(5) In very early work, the child will probably give tuneful bits with words, which may be sung. Selections are most appealing to the beginner, especially if young. Later the pupil may play more difficult things of good poems which he knows.

(6) Folk songs are one of the best musical links with the past. Patriotic airs of different countries may be obtained in simple arrangements. Advanced pupils meet the classic forms and old dance forms, correlate them with the history of music as well as with the orders of the courts where the gigue, pavan, and bande were danced.

(7) Every normal child has a sense of humor. Much of music study is of necessity, drill and duty, a high light of fun here and there is a master touch. When a child realizes that he can actually tell a story on the piano, his little tin soldier pieces are the picture of mechanical accuracy; his dancing bear and elephant lumber through their paces, and his hob-goblins scampers off with a saucy wink.

If the selection of teaching material is made with foregoing ideas in view, the pupil will work with greater enthusiasm. Since it is planned in correspondence with the general educational schemes in use to-day, his musical training will be adapted to his mental capacity, natural tendencies. Best of all and most important, music will be seen by the child, not as an external, a imposed infliction but as one of the highest and natural forms of self-expression.

False Tendencies in Present-day Piano Teaching

By SIDNEY SILBER

Dean of The Sherwood Music School, Chicago, Ill.

ONE one has aptly said, "There are neither good bad teachers; only good or bad pupils." George Bernard Shaw, in his "Maxims for Revolutionists," says, "He who can, does; he who cannot—teaches!" Which of these statements is correct? There is a conceivable truth in both, but particularly in the latter.

A Striking Analogy

here is a striking analogy between the three stages of musical development (commonly called the elementary, intermediate and advanced) and our educational system (consisting of grammar school, high school and university). The outstanding virtues and defects of these are quite comparable. Our public schools, in normal conditions, provide a splendid foundation for the superstructure of democracy, in that they equip the prospective citizen with the rudiments of good citizenship. By way of analogy, the numerous systems and methods in vogue for the training of beginners in the elements of music are of exceedingly high character. When wisely administered, they effectively present all the information touching the visual side of piano playing.

The first serious break in the average piano student's development takes place when he passes into the intermediate grade. Here, as with the average high-school student, much of concentration is jeopardized and single-minded purpose frequently lost. The ultimate goal—making—is often entirely obliterated.

The advanced stage, just as during college years, self-expression should have the widest possible scope. We find a very deplorable retarding. Originality and authority are dwarfed in the individual. Thus, it would seem that the highest aims of education—the development of the individual—are, in both cases, defeated. We do not mean to infer from the above that teachers and methods are wholly to blame for these conditions and results. The greatest of pedagogues have signally failed, when the potentialities of their pupils were limited, to produce great artists and musicians. Not every pupil of Liszt, Rubinstein, Kullak, Leschetizky, and others of other eminent masters, became great. The purpose here is to briefly indicate why large numbers of less-minded students of more than average ability are retarded in their development.

A False Philosophy

It is because of a false philosophy—the philosophy of the materialist who exerts most of his energies toward the amassing of the means of expression, in the expectation that such possession will bring the pupil to the desired goal. In life, his activities are focused on the amassing of money. He fails to realize that there is something higher than the enjoyment of material comforts, to satisfy which, millions of dollars are by no means requisite. In music, we find the materialist trying to master the technic of the piano in the hope that the ends of interpretation will thus be attained. You cannot begin by learning only notes and making your fingers behave, and then "work in" interpretation. It simply will not be "worked in" this way. Both types fail because they do not take account that enjoyment and expression of high ideals cannot be deferred or postponed, that the interpretive faculties grow with use and atrophy with disuse. In other words, the pursuit of technic as an end in itself is the best purpose of music study and piano playing.

The Way of Technic

Most of us agree that the physical and mechanical bases of piano playing are very important; in fact, indispensable. The point under discussion, however, refers to such specialization along mechanical lines as disregards interpretative needs. This is a false tendency, for it cannot bring desired results. It fails because it develops as a result of interpretative needs—*vice versa*. The playing mechanism acts intelligently and expresses itself aesthetically when under the control of the brain. First, the idea, the tonal center, then the means to realize the same—not the opposite. Serious-minded instructors and pupils must therefore rid themselves of the false notion of developing music from the fingers to the brain. They must realize the fact that every gifted person has now learnt technic wherewith to do justice to a compara-

tively large number of compositions and that by utilizing such technic as now exists, there will be an accretion only as new interpretative problems present themselves. It is just as futile and foolish to pursue mechanical training with disregard of the needs of interpretation as to amass money during the greater part of one's life without enjoying life as we go along.

The crux of this discussion centers, then, upon the proper coordination of all of the student's faculties. Not until he has been trained to associate the printed symbols with living sounds, not until he produces charm, style, unity, rhythmic and dynamic balance and variety, is he on the highroad which would make of him a music-maker through the noblest and most eloquent instrument of all!

Using Bach "For Technical Purposes Only"

I have never been able to reconcile the attitude of those earnest instructors who, while worshipping Bach as "The Father of Music," persist in inflicting his works upon immature pupils "for technical purposes only." Question the average serious-minded student, and he will tell you that he considers the *Inventions*, the *Suites* and the *Well-Tempered Clavichord* dry and utterly devoid of musical interest. Why? Simply because these charming works are not usually presented as problems in interpretation as well as of mechanics. He has not been impressed with the idea that the polyphonic web of a fugue may and should be presented in a tonally charming manner; that polyphonic music is essentially lyric in character. A cursory perusal of Busoni's monumental edition of the *Well-Tempered Clavichord* will easily convert one to the idea that here we are dealing with music rather than with mathematics.

Pedal Usage in Bach

Another reason why the Bach playing of large numbers of piano students is so dry and uninteresting is because they are rarely stimulated to use the pedals. Why do so many of our well-intentioned instructors refrain from teaching pedal usage in connection with Bach's smaller works? In the words of Arthur Whiting: "The situation is strikingly like that which confronts the conscientious parent when his child approaches adolescence. It was considered dangerous, at one time, to present the facts of biology to youth, and parents of a limited vision looked askance at Nature herself." * * * Ignorance of pianoforte acoustics, especially of the possibilities of beauty in the use of the sympathetic overtones, has developed among pedagogues (who themselves properly appreciate good pedal effects) the idea that an artist does it all by intuition and inspiration, just as a savage might account for any pianoforte performance on the ground of magic. But a person of slight experience knows that much the larger part of the art of music is acquired by ordinary thinking and practice, and that the smaller part only is the magic of genius."

Not until our conscientious instructors more fully realize that good pedal usage is largely teachable; not until they feel a greater responsibility to introduce such teaching at an earlier period in the pupil's development than now obtains, will piano playing in general, and Bach playing in particular, arouse greater response.

In this connection, notice a quotation from Von Bülow's teaching: "Piano playing is a difficult art. First we have to learn to equalize the fingers, and then (in polyphonic music, where one hand has to play, at the same time, parts of diverse strength) to make them unequal again. That being the case, it seems best not to practice the piano at all—and that is the advice I have given to many."

"Torture Exercises"

One of the most persistent fallacies in the teaching of technic of the piano relates to the assumption that the fingers may and should be made equally independent and equally strong. In order to attain this result, large numbers of teachers, who should know better, assign what may be called "torture exercises." These consist, in the main, of repetitions of single notes with individual fingers (particularly the fourth) while adjacent keys are held down by the unemployed digits. You may exercise the fourth finger until you are as old as Methuselah and never succeed in making this member as strong or as independent as any of the other fingers. Study the anatomy of the hand, and there you will find your most

convincing argument against such procedure. Bound to the fifth finger by a ligament, the fourth was never meant to have the freedom of the other fingers, especially not when exercised in the above manner. Freed of this restraint, it becomes a very usable and efficient part of the pianist's digital equipment. Readers are referred to Harold Bauer's illuminating contribution in James Francis Cooke's highly interesting book entitled *Great Pianists on Piano Playing* for further stimulation along these lines.

A Hint Concerning Scale Practice

Why do such large numbers of instructors assign scale practice with the sole view of acquainting their pupils with fingering? Why is only smoothness sought? Why not use scales as a means of developing speed, lightness and, above all, *dynamics*?

There is altogether too much blind and slavish adherence to academic tradition among our better instructors; too much precept and not enough example. The average pupil must have tonal models to emulate. It is the province of the pedagogue to analyze and to demonstrate. His great purpose and responsibility is to reveal the student to himself. Out of the thousands of persevering piano students, only a surprisingly small number ever listen to the sounds they are producing. Anything short of close listening and comparing results with intentions must end in mediocrity. Let us be done, once for all, with this welter of uninteresting and dry piano playing! Not every conscientious pupil can, it is true, become a great artist, nor even an artist; but every conscientious pupil can at least play compositions, within his understanding and powers, in an interesting manner.

Three Remedies

You ask, what are the remedies with which to overcome false tendencies in present-day piano teaching? Briefly:

First.—a better psychologic insight into the individual pupil's personality. (This must needs bring about a keener appreciation of the necessity for differentiation in appeal on the part of the teacher.)

Second.—More general education and culture among instructors. (This will serve to more closely relate music with life and make of it a vibrant, living force.)

Third.—Discard the teaching of by-gone epochs whenever it conflicts with advanced thought and new demands.

What is Modern Teaching?

Modern teaching is independent of the flight of time according to the calendar. What is novel is not always original. Whenever the pedagogue develops independent-thinking and independent-acting students, he is modern.

Music is preeminently an aural art. Its greatest enemy is monotony. We already have too much of this in our daily routined lives. Not all necessity can be made a joy. Music was brought into the world to offer a refuge and an escape from daily drudgery. The pedagogue who, in his teaching, accentuates this barrenness, who emphasizes it through the promulgation of exploded theories and unworkable traditions, is remiss in his highest obligations toward his musical progeny!

The Right Attitude

By James von E. Brooks

To the real artist music is music. If the recital is poorly attended he plays just as well as he does for the crowded house. If he plays to himself he plays precisely as well as though he were playing for the greatest living critic. The idea that one must have a large audience of people with very "exclusive" minds, to justify fine playing, is one never entertained by the real artist. An amusing tale is told of Liszt. When the great master was touring in Hungary he arrived at a small town and found the hall but about one-third full. Liszt played like a god. The audience realized the greatness of his art and applauded furiously. Liszt was so delighted at the end that he arose and said to the audience, "May I invite all my friends here this evening to have supper with me at the Hotel?" Off Liszt went with his audience-guests; and tales of that supper have never been forgotten in the families of those who attended.

The Slow Movement

By Sidne Taiz

CONTRARY to the usual notion, slow music is really quite more difficult than that which moves with more speed, when playing it well is taken into consideration. And very good reasons are back of this.

In spite of conditions just cited, the average student is full of impatience for the rapid piece; and, with this in mind, let us go a little deeper into the question. There is much to be said on both sides; and, the mere fact that for the present we are placing emphasis on the one in no way is to be taken as an effort to minimize the value of the other. But, back to our text.

In justice we will first admit some attractions of speedily moving music. First, it gives a pleasurable excitement to the nerves of both performer and listener. With this, of course, comes a certain amount of enthusiasm. But, does it display more musicianship?

The answer to this last question can be only in the negative. The rapid movement may carry the audience along by its spirit; but the slow piece with a soul is the one that touches the heart the more deeply. And it is this last that tests the interpreter. While the digital difficulties are low, the whole success of the performance depends upon the ability of the performer to grasp and convey the mood of the piece to the audience. And here is, after all, the final court of judgment of the artist. Is he able merely to dazzle with notes, or can he move hearts to beat with his own to the soul of a piece of art music?

The executive musician who would succeed must be able to do this. This is the feature which calls upon every resource of the individual, and it is the cultivation of these interpretative faculties that is the final test of the student, be he beginner or artist. And it is the shortcomings along this line which the slow movement manifests mercilessly.

It takes much more brains to play an *Andante* than a *Presto*. In the latter the jingle will sustain the interest. In the *Andante* the interest must be held by the soul quality infused into it.

The Musician's Social Cheque

We still find in daily life reminiscences of the menial position in which musicians, with all devotees of art, were formerly held. The professional, even now, is scarcely ever favored socially without being called upon to reciprocate in service. To this attitude the self-respecting artist sometimes becomes rebellious. Thus, when a popular Chicago contralto recently received an invitation to dinner, which closed by an insinuating voice at the other end of the wire urging, "And do be sure to bring your music," she called a messenger boy and sent her music roll with her card, but remained at home.

Which recalls similar incidents in the lives of others. When invited to dinner, Gottschalk always asked if he were expected to play; and, if answered affirmatively, charged a fee of twenty-five dollars.

Chopin is reported to have been once the guest of a wealthy shoemaker. After dinner he was asked to play. On being urged, he excused himself, saying that he had eaten but little, which innuendo was lost on the host who seemed as tough as his goods, and insisted, "Oh; sit down and play something, just to show how it is done." Chopin complied. Later he was giving a party to which he invited the shoe dealer, and, having ordered a cobbler's bench brought in, asked him to sew a patch on a shoe, "Just to show how it is done."

Memorizing Through Writing

By Sylvia Weinstein

THE following method of beginning the subject of memorizing has worked out finely: After securing a tablet of music paper and a pencil, play one measure with one hand, studying the intervals, chords, and the general construction of the notation. When learned, copy it several times until it can be written fluently. Then treat the other hand in the same manner, not more than one measure at a time. If it is a complicated passage, subdivide the measures.

This is real memorizing, and the notes thus learned are not likely to be forgotten very quickly. For that reason, it gives confidence and poise, as all concentration can be on the interpretation. The playing is clear because a mental picture has been taken and each note has an equal amount of technical importance. Two lines or more a day may be learned, and when the end is reached, one knows the notes. The practice of writing notes, especially far above and below the staff, leads to ability in sight reading.

How It's Done

By Sidney Bushell

"It isn't so much what she says; it's the way she says it!"

You've heard that dozens of times. Did you ever apply it to yourself in a musical sense?

It isn't so much what you play, but the way you play it.

It isn't so much the song you sing as the way you sing it.

It isn't so much the length of time you practice as the way you do it.

And how true it is of all the great artists! It isn't so much what they do as the way they do it.

And that means WORK.



LATEST PORTRAIT OF COSIMA WAGNER

Cosima Wagner, daughter of Franz Liszt and widow of Richard Wagner, is now eighty-five. Her service in continuing the musical traditions of her husband in masterly manner has been of immense importance. Few women in the world's history have evidenced such remarkable executive ability.

Praise and Its Value

By Louis G. Heinze

PRaise and blame are necessary to education. One does not willingly admit that praise to the pupil works as well as dew and sunshine does on the growth of plants.

It is true that praise is more difficult to apply than blame and punishment. To make it of value, one must use judgment, and administer it in homeopathic doses.

Very few parents or teachers comprehend the mighty influence a correctly applied praise has on the mind and heart of the pupil. Be sure not to mistake flattery for praise; for that is insincerity. Praise must be founded on truth. To be totally indifferent to praise or censure is a real defect in character.

During the years of study a wise disposition of praise can work wonders; nevertheless it is always a difficult problem when and how it is to be applied. One must use general rules. Nothing has the power to harden the heart more than withholding well deserved praise; for praise at the proper time helps more than blame, as the sun is more necessary to the plant than the knife which cuts away the too profuse branches.

"The Musical Temperament"

By Arthur L. Manchester

NOT many years have passed since peculiarities of dress, speech and action were believed to be distinguishing marks of the artist. Such peculiarities were tolerated as evidences of an excessively artistic temperament. Bad manners, ill-kept persons and even bad morals were condoned for the sake of the art they were considered to represent. It was frequently urged that those who were engaged in any form of art activity should not be curbed by the conventions to which the mass of the people feel compelled to conform. While a marked improvement has taken place, this complacent attitude toward artistic snobbery has not entirely disappeared. To a very great degree this unfortunate belief is responsible for the contemptuous attitude of influential men of business affairs toward music and musicians.

It is a serious matter; for no one, whether he be real an artist or engaged in the more commonplace pursuits of life, can afford to be placed in a position of mental or moral inferiority or to be looked upon as a freak. The respect and confidence of our fellows are just as essential to the musician as they are to a business man. A reputation for common sense and reliability and the power to see things clearly and to act with sanity are valuable assets to be cast aside merely for the sake of becoming conspicuous. The antics of some musicians, many of whom are really great, have seriously lowered this reputation for the entire body of the profession.

The day of the musical crank is passed and the young musician who desires to become a factor in his community must show himself possessed of sound judgment and the ability to meet and associate on equal terms with his fellow citizens. He must make clear not only his mastery of his profession but also his sanity and adaptability. In his own particular field, his artistic temperament should reveal itself in his sensitiveness to truly artistic promptings, his quick perception of true artistry and his full and deep understanding of the esthetic possibilities of his art. These qualities must be developed and used efficiently, but not to the point of his betrayal into eccentricity, churlishness and aloof snobbishness. Mannerisms in dress, speech, modes of thought and a censorious attitude toward any who do not think exactly in accordance with him should be avoided as a poisonous miasma. Such characteristics do not indicate a truly artistic temperament but rather a narrow egotism more likely to proceed from a lack of true artistic insight.

The true artistic temperament is seen in a keen susceptibility to beauty, appreciation of the factors which enter into the beautiful, and power to clearly discriminate regarding their relative effects. A sympathetic understanding of the processes by means of which beauty is interpreted is an important element in the artistic temperament.

Imagination is a powerful factor in developing a truly artistic temperament, and reading is a useful instrument in awakening imagination. To read biography, history, general as well as musical, musical criticism and write on the principles of art, is to acquire a fundamental knowledge and a mental stimulus which, through the process of reflection, will generate imagination. To know the experiences of great musicians, learning what to do as well as what to appropriate, is an education in itself. To know thoroughly music and musicians, to cultivate susceptibility to all things that are beautiful, to develop the understanding and judgment, to keep the mind open and ready to react to the stimulus of music is to cultivate the true musical temperament. And then to combine this association with one's fellows, trying to catch their viewpoint and to understand their attitude and limitations, is to conserve the musical temperament, keeping it free from artistic foolishness and continuing and companionable.

The Athletic Pianist

A FRENCH physician has been carrying on some interesting experiments to determine the amount of energy expended in piano playing.

He finds that to sound one of the white keys requires doing the "Maniement d'un poids de 125 grammes," an application of energy equal to that in handling a weight of something more than two and a half pounds. For a black key the weight increases to a bit over one pound. To play Chopin's *Nocturne* in C Minor, requires an expenditure of force equivalent to 18,000 kilos—or 40,000 pounds. Ought pianists to be classed as athletes?

The "Sonata" in Musical Literature

By EDWIN HALL PIERCE

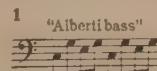
SONATA is, literally, a *sound-piece*; that is, a piece of music written for its own sake, as a pure creation in art of tone, not intended to be sung with words, read to, or used in any other indirect way. By common, however, the word has a much more particularly meaning and denotes an extended instrumental position in from two to four "movements" or varieties of time, at least one of which must be in a certain form called the "sonata form," which we shall describe.

Far the greater number of sonatas are for the piano, though sonatas for piano and violin, piano and cello, piano and clarinet, and other duet combinations, also for the organ, are not uncommon. Sonatas for two violins are commonly known as duos or duets; for three, four, five, six, seven or eight instruments as trios, quartets, quintets, sextets, septets or octets, respectively. A sonata for full orchestra is called a symphony; a sonata for a solo instrument accompanied by full orchestra is called a concerto. All these have basically the same form except that the concerto has its peculiarities of its own.

The origin and gradual growth of the sonata is a subject of great interest to serious students of musical history; but space allows us barely to touch on it here. Those who wish to go deeper are recommended to the article "Sonata" in Grove's *Dictionary of Music*. To understand it comprehensively, however, one must be familiar not only with piano music of early days, but with early violin music; as the first well-developed sonatas were not for piano but for violin, sometimes with any accompaniment, sometimes with merely a "red bass" from which the pianist or harpsichordist expected to supply the proper chords and such accompaniment-figures as seemed to him most suitable. The same bass could be and often was used as a part of the violoncello. Among those famous in this style of composition are particularly Tartini and Corelli (Italian), Biber and Rust (German), Leclair (French) and Purcell (English). In our own day Max Reger has written some sonatas for violin unaccompanied, after the style of Bach, but his example seems to have no followers.

The compositions of Johann Sebastian Bach contain many pieces which he chose to call "sonatas," but if we to-day they would be called something else. Some are suites or old-fashioned dances; some are fugue-form; at least one is merely a short instrumental number forming the introduction to a cantata. This does nothing derogatory to Bach—it is a mere difference in the use of the word, serving to explain why his "sonatas" lie rather outside the bounds of this paper. One of his sons, Karl Philipp Emanuel Bach, had far more to do with developing the modern sonata, especially the piano sonata, not only in regard to musical form, also in regard to piano technic, breaking away from strictly polyphonic style and introducing various devices of accompaniment, scale passages, arpeggios and the like, more congenial to the nature of the instrument. Together with various now almost unknown composers, developed the form, style and outline of the piano sonata, until in the days of Haydn and Mozart it had become a symmetrical and noble frame for musical art, needing only the finishing touch of Beethoven's

genius to arrive at perfection. Among the various obscure composers who labored to perfect the piano sonata, one, Alberti, deserves passing mention. To him belongs the doubtful honor of inventing a certain accompaniment figure known as the Alberti Bass



which was destined to become rather too familiar in the course of time. Haydn and Mozart sometimes use it to excess—it was fresh and new in their day, remember. Beethoven used it only in some of his earliest works. To-day it is regarded as hopelessly out of date—no modern composer would dream of using it, unless to imitate old-fashioned music. I have met students who in some way had imbibed the idea that it had something special to do with "sonata form," but that is absolutely not so. Haydn and Mozart—not to mention Clementi, Kunkau and others—did not use it in particular because they were writing sonatas, but because it happened to be fashionable in their day. Beethoven's few passages in this form are almost always modified in some way which redeems them from banality. See measures 27-37 of the opening allegro of the *Sonata in C, Op. 2, No. 3*.



or the *andante* of the *Pastorale* Sonata.



Schubert uses a touch of it in rare cases; Schumann and Chopin practically never.

Sonata Form Versus the Form of the Sonata

A *chestnut horse* is quite a different thing from a *horse-chestnut*; so is sonata-form from the form of a sonata. We have previously defined a sonata as an instrumental composition consisting of several movements, most commonly three, in different tempos. At least one of those several movements must be in "sonata form," which is (briefly outlined) as follows:

1. FIRST THEME, not usually coming to a complete close, but leading through an episode (short passage intended for connective purposes) to the

2. SECOND THEME, in a foreign but related key, and also sometimes followed by an episode. Repeats from the beginning. (Sometimes this repeat is omitted in lengthy works.)

3. DEVELOPMENT-PORTION, or FREE FANTASIA, in which the composer improvises, so to speak, on the themes which have already been used. Great liberty of

form and key is allowed in this portion, but at last it leads to the REPRISE, consisting of

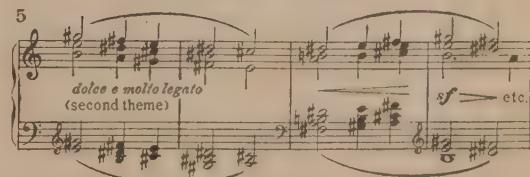
4. The FIRST THEME, in the original key, and the episode so altered as to lead to

5. The SECOND THEME, not this time in a foreign key, but transposed so as to be in the original key of the piece. Sometimes then, the second episode serves as an ending to the movement, but more often this is followed by

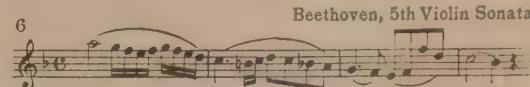
6. The CODA, or concluding passage.

(Beethoven, by the way, often appears at his very best when he gets to the coda. In the first movement of his *Ninth Symphony* it has a grandeur beyond description. Haydn, too, occasionally writes a very charming coda, though of an entirely different sort; his are generally tuneful and piquant—compare the one in the *Finale* of his *String Quartet in G, Op. 76*.)

This is the most highly-developed and perfect form known to instrumental music, combining symmetry of outline, contrast of ideas, and a reasonable freedom of play for the composer's fancy. There are no restrictions as to the exact number of measures or exact proportion between its various parts, other than those imposed by natural sense for the fitness of things. One may compare it—though the comparison should not be pushed too far—to a novel. The first theme usually represents the hero of the tale, the second theme the heroine; the development-portion, the working out of the plot. The reappearance of the second theme, transposed into the same key as the first, may be compared to the traditional "and so they lived happy ever after."



Sometimes, however, the first theme has a rather feminine character; in that case you may look in vain for any masculine theme, for the second theme will generally be of a playful or piquant sort. You might compare it to a story of girls and fairies.



Or, on the other hand, there are cases in which both themes seem to be strongly masculine, reminding one of a tale of warfare or adventure.

7 *Allegro con brio appassionato* Beethoven, Sonata, Op. 111

8

Composers have occasionally tried their hand at modifications of the sonata form. For instance, Mozart in his *Sonata in C*, beginning

9 Mozart, Sonata in C

has the reprise of the first theme in the key of F.

10

Sometimes (especially in concertos) the reprise of the first theme is omitted altogether, the development-portion leading directly to the reprise of the second theme, transposed, of course, to the principal key.

Again, large and elaborate works sometimes appear to have a third theme following the second; but this usually may be classified as merely an unusually important "episode." At the opposite extreme, there are cases (usually in "Sonatinas") where the second theme is of so slight and unimportant a character as to be practically nothing more than an "episode." All these are modifications which change the details rather than the underlying principles of the sonata-form. To invent an entirely other and original sonata-form would seem to be as hopeless a task as if a sculptor should attempt to carve a graceful figure of a man with two heads, or with one arm and three legs.

* * *

For the sake of conciseness, we have outlined the sonata-form at first in a broad and general way, speaking of the second theme merely as being "in a foreign key," but it is interesting to observe in just what way this key is chosen, for it is not a matter of haphazard.

Where the principal key is major, the second theme is usually in the key whose key-note lies five degrees of the scale higher—called technically, the "key of the dominant." Thus, if the sonata is in C, the second theme will commonly be in G, the change being made by the use of accidentals, however, rather than by any change of signature. Beethoven, and after him modern composers, have experimented with great success on a more daring change of key, for instance, in the *Waldstein Sonata*, Op. 53, the key of the second theme is three degrees higher (technically called the key of the "mediant.") See Examples 4 and 5, already given.

Where the principal key is minor, however, it is more usual to have the second theme in the key of the "relative major" (the major key having the same sharps or flats in the signature), as too much minor at once would be rather depressing. Nevertheless in the *Sonata Pathétique* we find both themes are strongly minor.

11

In the more usual case, however, where the second theme is in the major, there are two possibilities open

for the second theme at the reprise. It may be changed to minor, or the signature of the piece at that point may be altered to major. Either way is correct. Good examples of each may be found in almost any of Haydn's or Mozart's sonatas which happen to be in a minor key.

So much for the succession of keys in the *Exposition* and the *Reprise*. The succession of keys in the development-portion is entirely at the composer's discretion; but generally those are chosen which are not too distantly related, yet have not been before used to any extent in the sonata.

The Other Movements of the Sonata

As before said, one of the movements of a sonata must be in sonata-form. Others may be, but usually are not. The traditional place for the sonata-form movement is at the beginning (sometimes preceded by an introduction); but there is no hard-and-fast rule. In the *Moonlight Sonata* it comes third and last. Supposing it to come first, then the second movement is usually slow, tranquil and song-like in character, and the last movement either another sonata-form or a rondo. (A rondo is a piece in which the same theme enters repeatedly, alternating with other themes.) It has been described at length in an article in THE ETUDE for July, 1921. Suppose, however, that there are to be four movements instead of three; then a short, lively movement, usually either a "minuet" or a "scherzo" is placed before or after the slow movement. (A minuet is a stately old-fashioned dance in 3-4 time. A scherzo is something like it, but much more rapid and playful; sometimes it is in 2-4 or other kind of time, retaining the playfulness but losing all resemblance to a minuet.)

A "Theme and Variations" may form a part in a sonata, taking the place of any movement except the sonata-form. Beethoven's *Sonata in A flat*, Op. 26, consists of a *Theme and Variations, Scherzo, Funeral March, and Rondo*, in the order given. His great *Sonata*, Op. 111, consists of an introduction (of unusual significance), a sonata-form, and a wonderful theme and variations, although he has not chosen to indicate the form of the latter by writing those words. Very rarely, a "figure" is found as one movement of a sonata—see Beethoven's Op. 110.

Haydn, Mozart, and several of the lesser lights of that period, sometimes end with a minuet, but this custom no longer seems pleasing to us. It doubtless had a different effect when the minuet was the popular dance of the day—very much as if a composer of our own day should end a serious piece with a fox-trot, to put the young people in a cheerful frame of mind. It merely shows that the classical composers were not always so deathly serious as we imagine them.

Some ultra-modern critics attempt to decry the sonata-form as having had its day; but their point is not well taken. True, fewer sonatas are now written for piano solo than a hundred years ago; but composers still find it the most grateful means of presenting their musical ideas in piano trios, string quartets and other forms of chamber-music; while it certainly holds its own in the matter of orchestral symphonies. Then, too, we must not forget the four great sonatas which our own MacDowell composed, within our own day. These fully rank with the productions of the famous classical composers.

"Oriental" Music

By Alfred V. Frankenstein

ONE of the strangest paradoxes in music is that style of composition known as "oriental." Mozart, in a sonata, wrote what he called a *Turkish March*. Judged from the point of view of national color, it is a perfectly good Irish tune. And in late years the style known as "oriental" has been used by Rimsky-Korsakow as Spanish and Oriental, by Ipolitow-Iwanow as Russian, by Tschaikowsky as Arabian, by Sousa as American Indian, by Dvorak as American Negro, and composers of popular music as anything out of the ordinary.

A search of folk music of all races and nations reveals that only a few of the lesser known Jewish things contain anything remotely resembling the style known as "oriental" and used to mean practically everything not European. This means then that this music is the music of the unfamiliar, and the deliberately peculiar, an art product and not a folk product and the name "oriental" is a misnomer. Mozart, in deliberately going in the field of music unknown to him, wrote what to him conveyed the idea of an unfamiliar color, but to label it "Turkish" is misleading. To-day the unfamiliar and weird has a definite, universal musical expression, but to call it a distinct national color is a mistaken idea.

Self-Training in Sight-reading

By Hannah Smith

A good musician should be able to read music as easily as the newspaper. With adequate technic, good eyesight and persistent practice, any pianist may become a good sight-reader. In this case, practice means not the study of music for performance, but the playing at sight hymns, accompaniments, solo pieces, duets—anything that is within the technical grasp.

Many good performers are poor sight-readers for the reason that mastery of large compositions, which require many repetitions of small sections at a slow tempo, tends to create an inability to grapple with music in any other way. Here the effort towards accuracy predominates. Thorough study of master works is, of course, indispensable; but the ability to play at sight is equally necessary for the practical musician.

In training one's self, the first condition is that all music to be read shall be seen for the first time. The secret of success is to be able to manipulate the keyboard while the eyes are steadily held to the page, one memorizes easily, and is accustomed to play with the eyes upon the keys; the temptation is, at even the second reading, to look away and depend somewhat upon the memory. It is this feeling of dependence or dependence upon notes that differentiates between good sight reader and the good memorizer.

If you play from memory and have the habit of waving the keyboard, confine your reading for a time to music that lies close under your fingers. Or, tie strings of an apron around your neck, spreading out the skirt over the rack, with the music holding it there, that your hands are completely hidden. When you can not see what they are doing you will not be tempted to look at them; and gradually you will learn to gauge intervals over which the fingers must pass without aid of sight.

Getting the Right Kind of Music

For sight-reading always select music well below your technical requirements, so that the whole attention be concentrated upon the notes. Look it over carefully before attempting to play. Determine the key and mode (whether major or minor) and make a mental picture of the scale and the principal chords of that key in reference to the keyboard. Look at the signature, beat out (surreptitiously, if you are to play before listeners) the rhythm. Note accidentals and changes of key and tempo.

Then, without hesitation or slackening of the time, play straight through with the fewest mistakes possible. Though the ultimate aim is, of course, no mistakes at all, that aim is not furthered by stopping to pick up a chord. Keep looking ahead, and follow St. Paul's advice as to forgetting the things that are behind.

Even a foundational knowledge of harmony helps. One is familiar with tonic, dominant and sub-dominant chords in all keys, it will be comparatively easy to get the general harmonic scheme; and in playing the bass duets, or accompaniments for singers, this is the natural thing to do.

But it is not enough to be able to play at sight what is prescribed by the composer. A real musician should have a mental apprehension of the sounds indicated by the printed symbols without hearing them. If you read and understand a book without saying the words aloud, you can surely become sufficiently familiar with the notes to read and understand music in the same way.

Try to cultivate this real musicianship. Take something very simple, but unfamiliar. Play over the scale and the opening harmony, so as to be sure of the notes. Sing in your mind some of the melodic intervals, and them at the piano. Form a distinct mental picture of the sound of a chord, and test this in the same way. The succession of melodic intervals, then of chords, the whole phrase, melody and harmony together, endeavor first to comprehend the effect away from the piano, finally playing them to verify or correct your impression.

Eventually the printed symbols will come to represent definite sounds; and when your brain so understands music, your fingers will unhesitatingly obey its directions.

To acquire facility in sight-reading there is just an all-comprehensive prescription—read. Read all the music you can find that is within, or, still better, below your technical grasp. It is not necessary to play it in the prescribed tempo, but go through to the end without hesitation. Try to get at least the initial notes of each measure, but trust to the future for ability to get them all. Be sure to come with time and perseverance.

I know what pleasure is, for I have done good work
Stevenson

Making Class Work Profitable With Music Pupils

By CLARENCE G. HAMILTON, M. A.

The Second of a Series of Four Interesting Discussions of "Teamwork With Pupils"

EVERY piano teacher should supplement his private ching with some kind of class work. Such work is only broadening to the pupils, but is one of the most ent aids in freeing the teacher himself from the okles of routine and opening his vista to wider issues, the latter end, it is desirable to change the character the class work from time to time, so that it may be necessary to look up new subjects, or new phases an old subject, and thus to systematize and coördinate t's thought in as many directions as possible.

There is a wide scope in the frequency, personnel and ject-matter of classes. They may meet two or three es a week or but once or twice a month; they may be ge or small; and they may deal with a variety of sub-s, ranging from theory and appreciation to the mastery a special instrument. Moreover, these subjects may treated extensively, on general lines, or intensively, h specialized work.

Theory Classes

It would be a blessing if every student of practical sic could have as background a thorough knowledge musical fundamentals. Such a background is now in- ed upon by many colleges and other educational ins- tions; and it should be equally cultivated by the private cher. While a part, at least, of this background may furnished in the private lessons, it will be better dinated if the pupils meet at intervals, say bi-weekly, class instruction. In such meetings a subject of ne importance is *notation*—how it originated and de- oped; the introduction of familiar symbols, such as staff, clefs and bar-lines; and lists of musical terms, as those pertaining to measure, tempo, dynamics and tional shadings. The growth and composition of tes should be next considered, and should furnish terial for a detailed study of *intervals*. Two impor- t subjects may accompany the study of scales and rvals, namely, *ear-training* and *note-writing*. Ex- nation of the scale-steps and their relations are given ent value if the pupils are taught to recognize m by ear, and finally, to inscribe them in the proper ation. In like manner each interval is both heard and orded in writing, until it becomes as familiar as the ken and written language.

With a knowledge of the above fundamentals, the s are prepared in the next year to enter upon more adanced work in Harmony. Triads and seventh chords treated in succession, followed by the usual course enharmonic tones, altered chords, modulation, etc., as as time or inclination permit. Ear-training, meanile, may be effectively supplemented by keyboard work, which the pupils think out and play chord progressions, inning with cadences, in all keys. Such work can be tried on effectively by a moderately-sized class (three ten in number) after the following plan:

Let one pupil play at the piano, while a second pupil nds at his side to criticise or assist his work. The training pupils sit at tables and work out the progress- is on paper keyboards (which may be bought, or wn out and mounted on stiff cardboard). At frequent rvals the pupils shift their positions, so that each ntually takes the place of player or assistant. Meanile the teacher attends principally to the pupils who are upied at the paper keyboards.

Another field for theory classes is that of composition. en in the most elementary grades the pupils can profit- y be encouraged to write little tunes of their own ention and finally to develop these into embryonic no pieces or songs. It is often surprising to discover y the desire for self-expression, latent in all of us, flourish and produce interesting results from young s if properly fostered.

Numerous other possibilities in the way of advanced mony, counterpoint and musical form depend upon the cher's own attainments or ambitions. Let the ideal all theory work, however, be to develop the musical se of the pupil, to test and evaluate each step by its et upon the ear. Thus the details of grammatical struction will prove but a means toward making music enuing vehicle of expression.

History Classes

No one can view a piece of music in its proper per- tive without some knowledge of the musical art. re is ample excuse, therefore, for conducting a class which such subjects are studied as the earliest begin- gs of music among primitive peoples; the musical sys- es of early nations, such as the Egyptians, Hebrews

and Greeks; medieval music, both religious and secular, the development of vocal counterpoint and the coincident growth of notation; the transition to modern styles, which began with the opera and the oratorio; and the progress in modern music, especially in its instrumental forms, together with a study of the composers who have brought it to its present stage of advancement.

For this class a textbook is indispensable—and fortunately such textbooks are now available, adapted to the needs of all ages. But any such aid will fail of its best purpose if it is not properly coördinated and supplemented by the teacher. Let the class, however, be given plenty of work to do in studying given portions of the textbook, in taking down and assimilating class-notes, and in preparing special topics, such as the work of schools or epochs of music and the lives of composers.

The class work will be carried on by means of recita- tions and discussions, together with direct instruction and illustrations by the teacher. At each meeting let the students be prepared with notes or papers on the special topic of the day, and at the beginning let an individual student be called upon to lead the discussion, after which the others may be given an opportunity to present their ideas freely.

But all these ideas must be brought into line and illus- trated; and it is here that the teacher's touch is felt. As a topic is presented the teacher will show how this step is related to preceding and following steps in the progress of music. A composer's work, for instance, may be con- sidered under three heads:

1. What influence, general and specific, determined the character of his music?
2. What kinds and styles of compositions did he write? What are their distinguishing marks?
3. What effects did he have on the progress of music in general?

Each historical stage, too, should be illustrated by pertinent examples. No inconsiderable task of the teacher, indeed, lies in the judicious choice of these examples, since they should be really typical of the composer's work, and should represent its different and sometimes opposing phases. In illustrating Schumann, for instance, a single example of his poetic "Eusebius" style and another of his brusque "Florestan" style will be more valuable than a half-dozen examples drawn from but one of these types.

Generally speaking, the oftener such a class meets the better, in order to insure connection of ideas. Once a week may be regarded as the minimum, and two or three times a week is much to be preferred.

Music Appreciation

Such a course in Music History as has just been re- viewed is in itself a guide toward the appreciation of music. A course under this specific name, however, generally deals at the outset with the elements of which music is composed and their relation to each other, proceeding thence to the resulting forms and styles. The following is presented as a working syllabus of the topics to be treated in such a course:

1. Origin and nature of sound. Tone distinguished from noise. Properties of tone: duration, pitch, intensity, quality.

2. Duration as a musical factor. Beats and measures (simple and compound). Office of the measure-bar to indicate the chief accent. Bar-measures versus the musical, or phrase measure.

Under this topic the students may be given practice in detecting the various kinds of measures.

3. Melody a combination of pitch-outline and rhythmic rhythms. Recurrence of rhythms. Phrase-rhythms. Nature of syncopation. Combinations of different rhythms in the various voice-parts.

Practice may be given in listening to various rhythms and notating them by dots and dashes.

4. Melody a combination of pitch-outline and rhythmic symmetry. Melody founded on scales (sketch the development of the latter). Medieval melody, religious and secular, and its expression in verbal and dance types. Free (recitative) and formal melodies. Structure of phrases and their balance by similarity or contrast. Lyric, dramatic, thematic melodies distinguished. Vocal and instrumental melodies. Nature of melodic outline: monotone, scale, arpeggio, wave-like, complex, etc. Melodic figuration and sequences.

The class draws the outline of various themes and melodic phrases as they are played by the instructor.

5. Dynamics consist of variations in intensity of sound. These may be classed as

- (a) Explosive effects: accents, of various kinds and degrees. In their regular recurrence these indicate the heart-beats of music, which are variously interrupted by irregular accents.
- (b) Sustained effects, applying to entire passages and expressed by *p*, *f*, etc.
- (c) Varying effects, (*crescendo* and *diminuendo*). These result in climaxes of phrases or of long passages.

Dynamics have a different range in different instruments, and are proportioned in character. Music history shows growth in subtlety of dynamic effects.

6. Tone-color, produced by presence of harmonics of different pitch, results in distinctions of quality for different instruments and, to some extent, in the same instrument. A prominent factor in the orchestra, band and pipe-organ. Tone-color may be suggested on the piano by giving different expressive values to the various voice-parts or to the accompaniment.

7. Harmony, the science of chords and their progressions, is a modern invention. Tonal combinations evolved through medieval organism, discant, counterpoint. At first strictly diatonic, counterpoint was gradually enriched by chromatics. Chord progressions were systematized especially after the beginning of the Opera, in 1600. Instrumental music, based on dance tunes, defined phrases by cadences, which are thus comparable to punctuation marks in poetry. Consequent adoption of modern scales (major and minor) leads to modulation, which is given free scope by adoption of the tempered scale. Tonality, at first obvious, has tended toward vagueness. Use of dissonances, enharmonic tones, chromatics and modulations gradually becomes freer, up to the extremes of modern times. Harmony, at first a purely constructive factor, is now a leading agent for emotional expression.

8. Form a necessary factor in art music. Contrapuntal forms—Canon, Invention, Fugue, Harmonic forms result from combination of phrases into Periods. Two and three-part song-forms are nuclei of Rondo, Variations, Sonata-allegro, etc. Of cyclic forms—Suite and Sonata—the latter becomes the basis of the Symphony, String quartet and kindred forms. Vocal forms include the Folk-song, Art song, Ballad, and the more complex forms of the Opera, Oratorio and Cantata.

9. Styles of the composers, in chronological order with study of the schools to which each belongs.

A course such as the one just outlined may be expanded, especially in the last topic, according to the time at the instructor's command. As with the history course, it is desirable to have the meetings occur as frequently as possible. Work for the class will consist largely of the study of class-notes and of readings assigned to fit the topics as they are presented.

It is evident, too, that a course in Appreciation pre- sents unlimited opportunity for study and thought on the part of the instructor; for not only should each topic be treated clearly and in logical sequence, but also, in order to be effective, it should be properly illustrated. Different forms of rhythm, for instance, should be given immediate application by excerpts from compositions in which they occur. Most of the needed examples may be played on the piano; while for others, especially vocal and orchestral selections, the phonograph may be called into service. During the class-work, also, the pupils should often be called upon to notate roughly, by dashes and curved lines, rhythmic themes and melodies.

Interpretation Classes

No form of team work is so intimately connected with the pupils' private study and so effective in cultivating his musical sense as that of the Interpretation Class; for in this the burden of both performance and audition is placed upon the pupils' shoulders.

For each meeting three or four pupils are chosen to perform pieces which they are studying and which they have brought to at least a fair degree of perfection. While each one is playing his piece, the class listens attentively and takes notes upon its musical values. A discussion follows, in which questions such as those below are propounded to individuals, and their answers are checked up by the class. If called for, the piece may be played once or twice more, to settle disputed or hazy points.

The name of the piece and of its composer are first written down, together with the dates of the composer's birth and death.

- What is its form? (To be given in letters representing the various sections.)
- What is the prevailing measure?
- What are the principal rhythmic patterns?
- What are the characteristics of the themes or formal melodies?
- What kind of harmonies are used?
- What figurations are used, especially in the accompaniment?
- What are some traits of its style?

Printed forms, containing the questions with spaces between for answers, are valuable aids in stabilizing the results of the discussion. These slips may then be numbered and kept for reference.

It will be observed that the class is occupied with the general musical values of the composition rather than with the performer's distinctive interpretation. Thus embarrassing criticisms of the playing are avoided, and the attention focused where it should be, strictly upon the musical factors. A word of praise for an exceptionally fine performance will, however, not be amiss.

A class of this kind may be made up not only of pupils who are actually engaged in private study with the instructor, but also of former pupils, or, indeed, of any players who wish to "keep up their practice" and to add to their repertoire. A general class of music lovers may even be formed, when the playing will be done by the teacher or his assistant. Programs may in this case be announced well in advance, so that the pieces may be previously studied by any who desire to do so. Meetings of such a class need not be frequent, say monthly during the teaching season.

Examinations and Fees

At the conclusion of any of the above courses an examination should be given to at least those who wish to take it; and if this examination is passed with credit, a certificate to that effect may be awarded. Such a summary of the work accomplished will prove not only a stimulus during the course, but also a source of satisfaction to the students whose work has thus been authoritatively proved.

The question as to the fees for the courses necessarily arises. In starting class work, it may be advisable to form a nucleus of invited members. The course in Fundamentals may, for instance, be offered free to private pupils; and at least some of the latter may be invited to the class in History, Appreciation, or Interpretation. These last-named classes, however, may be opened to the public by advertisements in the daily press, or, better still, by sending to prospective members announcement circulars. Such a circular may read somewhat as follows:

MISS MAY ST. CLAIR
ANNOUNCES A COURSE OF TWELVE
LESSONS IN
THE APPRECIATION OF MUSIC
TO BE GIVEN
AT HER STUDIO, 125 DAVIS AVENUE.
ON MONDAYS AND THURSDAYS,
AT FOUR O'CLOCK,
BEGINNING OCTOBER 3, 1923
FEE FOR THE COURSE, TEN DOLLARS

Thus far we have dealt with classes in which the study of musical materials is the prominent factor. In the next article we shall treat of classes in which the technic of performance is especially stressed.

Think, Then Do

By George Henry Howard

To make one tone well, there should be an idea of it from which to proceed. The motto of some pupils seems to be, "Pitch in" or "Do anything, anyway, and learn by doing." A true motto, a thousand times more result-bringing, is, "First listen, then think, then do." Listen carefully to the responsible teacher, then have a moment or two to realize his directions, then act to carry them out. Thus it becomes possible that playing shall really be a giving forth of ideas already formed.

Pupils alone are not responsible for this missing link. Our instruction books, very nearly all of them, are based on the idea of learning by doing only, instead of listening, thinking and doing. How nonsensical it is to imagine that so fine an art as musical performance (either playing or singing) can result from constantly *doing* (playing, playing, playing, or singing, singing, singing) without time for reflection, and effort for the growth of deep and active consciousness.

A Musical History Intelligence Test

Questions on the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETUDE will present during ensuing months a series of questions similar to the following. They may be used by the student for a home self-help quiz. They may be used by the teacher for a "musical spelling bee" club meeting, the idea being to drop each student from the line when failing to give a correct answer and to see which student can stand up longest under a fire of questions. Or they may be used by the private teacher, with the individual pupil, for special auxiliary work. The answers to this set of questions will appear in THE ETUDE for next month.—Editor of THE ETUDE.]

Series No. III

- Who composed *Le Cid*?
- What famous opera composer was born in Paris in 1838?
- Who composed the "Preludes and Fugues" for the *Well-Tempered Clavichord*?
- Whose "Airs" pleased Louis XIV so much that the composer was made the head of the Royal Band?
- Who wrote the opera, *The Pipe of Desire*?
- Who arranged a lovely "Ave Maria" to an accompaniment of Bach's *Prelude in C*?
- Who was considered one of the foremost modern composers of "Tone Poems"?
- Who wrote *The Moonlight Sonata*?
- Who has composed some lovely modern *Songs Without Words*?
- What violinist composed a sonata for the violin when he was 8 years old?
- Who was the famous Austrian dance composer who conducted at Queen Victoria's funeral?
- Who composed *La Fille du Regiment*?
- Which composer when a child said he would marry Marie Antoinette?
- Who composed *Aida*?
- Who composed *The Girl of the Golden West*?
- Who founded the Conservatory of Music at Leipzig?
- Who used a great many Norwegian Folk Songs for melodies?
- Who composed the opera *Der Freischütz*?
- Who composed the *Dream of Gerontius*?
- Who had a very famous class of pupils at Weimar?
- Who sometimes composed under the name of Edgar Thorn?
- Who laid the foundation for our present sonata form?
- Who has composed the most famous nocturnes?
- Who composed the *Creation*?
- Who composed a set of operas called *The Nibelungen Ring*?
- What composer first introduced cymbals and drums into the modern orchestra?
- Who composed the opera, *The Barber of Seville*?
- What great composer came to America from Bohemia in 1892?
- Who wrote a famous song called *The Lost Chord*?
- Who wrote the *Messiah*?
- Who composed the *German Requiem*?

Answers to Series II

- Meyerbeer, 2—Gounod, 3—Gluck, 4—Donizetti, 5—Czerny, 6—Bach, 7—Massenet, 8—George Chadwick, 9—Nevin, 10—MacDowell, 11—Sullivan, 12—Johann Strauss, 13—Puccini, 14—Elgar, 15—Clementi, 16—Schumann, 17—Tchaikowsky, 18—Cesar Franck, 19—Stradivari, 20—Saint-Saëns, 21—Schubert, 22—Von Weber, 23—Dvořák, 24—Paderewski, 25—Grieg, 26—Brahms, 27—Beethoven, 28—Mozart, 29—Haydn, 30—Handel, 31—Verdi, 32—Bizet, 33—Wagner, 34—Anton Rubinstein, 35—Rossini, 36—Richard Strauss, 37—Chopin.

From a Teacher's Letter

"You certainly have a busy schedule to carry; but that is the best thing that could happen for you or any other young person at your period in life.

"Now is the time when your character will be formed; and the habits you now take on will determine your whole future success. Try to enjoy life; but get most of your enjoyment out of doing your work just a little better than the other students with whom you associate. Get into this habit and you will be surprised at the pleasure you will derive from it. It is a lot more exciting than a basketball game; and the best part of it is that you will go on enjoying it all the rest of your life."

"The thought of how well one might do a thing never seems to occur to the average mind."

—Edward Bok.

Tennis for Technic

By Leslie E. Dunkin

THE ordinary tennis racket furnishes a pleasing way for the pianist to develop the muscles of the fingers and wrists, as well as those of the fore-arm. The one who plays the piano for public gatherings, such as church meetings, conventions, moving picture shows, school singing, hotels and restaurants, is handicapped if the muscles of the fingers, wrists and fore-arms are weak or not easily managed.

A tennis racket, whose handle does not cramp the hand in holding it, will furnish the means for strengthening those muscles without overtaxing them or endangering them to permanent injury. Using the racket and a tennis ball, the musician can find some back or side of building against which to knock the ball. Like any other treatment, care should be taken not to overdo it at first, lest the muscles become sore and stiff. By taking little of the training at a time and increasing it gradually, the player will find his muscles developing into a good condition.

It may seem awkward at first to use the racket in the left hand, but with steady practice one can become almost as efficient with it as with the right hand. The firmness of the grip on the racket, necessary to hit the ball squarely, is what will strengthen and steady the muscles of the fingers and the wrist. The knocking of the ball and the necessary swinging of the arms will strengthen the muscles of the arm and the fore-arm. If gone at moderately until thoroughly accustomed to it, this will build up the weak parts without doing them any harm or making them too stiff for good piano-playing.

If the musician is fortunate enough to have a place where he or she can continue with the game of tennis and play it fairly regularly, he will find that it will be the best of exercise for the entire body, as well as the fingers, wrists and fore-arms. It is not too strenuous and yet it keeps the musician in the best of condition for the steady nerve-trying practice on the piano. A cheap racket can be purchased for about a dollar and a half, and the ball for forty or fifty cents; so no musician need be bothered with weak and uncontrolled muscles. A few minutes each day with the tennis racket will overcome this little, yet vital, difficulty.

Creating Interest in a Beginner

By Earl S. Hilton

A YOUNG beginner pupil is, indeed, an object for study as well as a child to be taught. To a conscientious teacher a beginner pupil is a problem. In order to unfold the ability which is in the child, the teacher must first study what way he should adopt in order to accomplish the unfolding in a worthy manner.

The first line of attack, so to speak, is to gain the interest of this pupil. In so doing the teacher has caused a spark which might be "fanned" into a small flame of enthusiasm; and this in turn will make "power" i effort on the pupil's part. The desired results of unfoldment will gradually be brought about by this effort the pupil.

To interest a beginner pupil, a teacher may use many clever methods. But the most reliable and the one upon which all methods of interest are founded is briefly stated thus: *Give the pupil material which he is capable of doing.* When he discovers that his fingers can do this, then he feels confident that he can play. Naturally, this sudden realization would create interest in a child; and after he has done so well with his first little piece he becomes anxious for more. But, right here the teacher must be careful. Realizing that only the "spark" has existed so far, he must go easy or it will go off.

The next proper move the teacher should make is to study the character of the material just mastered by the pupil. Then, select more material similar to the first. Even if it is almost like the first, the pupil does not care, just so he knows that he has received a new piece.

As the pupil grows more acquainted with this form of material, discontinue it and introduce new things which require a little more effort on the pupil's part. But this change must be done with much discretion.

After a short while, the teacher will see his pupil progressing upward into more difficult pieces with surprising quickness, and will have the satisfaction of knowing it is the result of his own correct instructions. A pupil of this work is an interested and enthusiastic

How to Organize a Civic Opera Company

An Interview with the Well-known Conductor

WASSILI LEPS

Director of the Philadelphia Operatic Society

[EDITOR'S NOTE: The extraordinary work done by the Philadelphia Operatic Society during the sixteen years of its existence has attracted national attention in musical circles. So unusual have been the performances of this company, and so remarkable have been its results in providing singers who afterwards became successful in the strictly professional companies, that it is more or less of an insult to refer to it as amateur. Realizing that there is now an ever-growing interest in Grand Opera in America and a tendency to form local companies, "The Etude" secured the following interview with

"OPERATIC conditions over here are so different from those existing in Europe that it is a fact that the American singer has great difficulty in getting the actual stage experience which is so necessary to gaining an entrance to the two larger Grand Opera Companies of America.

"This was one of the reasons why the Philadelphia Operatic Society was formed, but only one. It was realized years ago, by certain far-seeing people in the city of Philadelphia, that in such a musical community there are always real lovers of opera who are not content to participate in it merely by an occasional visit in front of the footlights. Opera may be made a society event, an occasional musical frolic, or it may be made a real study. To make it a study you must participate in it. The enthusiasm of the members of the Philadelphia Operatic Society is most of all the thing which has kept it alive for over a decade and a half, giving performances which were thought impossible prior to that time.

Unusual Singers

"In the first place Philadelphia possesses an unusual number of singers with operatic possibilities, who were willing to work under a trained director in the same manner that they would be obliged to work if they went abroad to study opera. The first director of the Philadelphia Operatic Society was the late Siegfried Behrens, a man of ripe experience, who had been an operatic conductor for years. He held the chair for six years and did magnificent work for the Society. The Operatic Society was organized in 1906, and by spring of the next year it was able to present a performance of Gounod's *Faust* which indicated to Philadelphians that it had come to do something far more than was usually associated with amateurs. Since that time fifty-eight performances have been given. Among the works presented have been *Faust*, *Aida*, *Martha*, *Les Huguenots*, *Hoshi-Samu* (by John Luther Long and Wassili Leps), *Cavalleria Rusticana*, *Mignon*, *Pagliacci*, *Bohemian Girl*, *Norma*, *Maritana*, *Lucia*, *Der Freischütz*, *The Golden Legend* (Sullivan), *The Gypsy Baron*, *The Serenade* (Herbert), *Madama Butterfly*, *Robin Hood*, *La Bohème*, *Hänsel and Gretel*, *Brian Boru* (Edwards), *Boccaccio*, *Jewels of the Madonna*, *El Capitan* (Sousa conducting), *Il Trovatore*, *Tannhäuser* and *The Queen's Lace Handkerchief*.

"Few professional opera companies, here or abroad, have a more extensive list of productions.

"Now as to the management and organization of this operatic company. The society has an active and an associate membership. The active members pay only \$4.00 a year. The associate members, who are entitled to six tickets for each performance, pay \$15.00 a year.

"It will thus be seen that the active membership fees are merely nominal and the whole scheme is an educational one. In fact the government confirmed this by exempting the performances from the revenue tax. The Operatic Society is really a great school of opera which has already graduated many of its members to the professional companies. Some of these have become very famous. Among them have been Henri Scott of the Metropolitan Opera Company and the Manhattan Opera Company; Paul Althouse of the Metropolitan Opera Company; Louis Kreidler, Chicago Opera Company; Lewis J. Howell, Montreal Opera Company; Paul Volkmann and Bianca Saroya, San Carlo Opera Company; Vivienne Segal, Adele Hassan, Barbara Schaeffer and many others. Victor Herbert, Reginald de Koven, John Philip Sousa and many other musicians of note have been members of the Society.

"The active members of the Society number over two hundred, including the soloists, ballet and chorus. For the sum of four dollars a year these singers and dancers get their instruction, experience and all costumes. Of course the Society does not pretend to give opera on the lavish scale of Bayreuth or La Scala. It does aim

Mr. Wassili Leps. Mr. Leps was born in Petrograd, Russia. His father was a musician, playing in the orchestra of the Imperial Opera. At the age of eight Wassili was taken to Dresden, where he received most of his musical education, studying piano, theory, composition, organ and a number of orchestral instruments, with noted masters at the famous Dresden Conservatory. Later he became conductor at Augsburg, Magdeburg and Hamburg. Moving to Paris, he was shortly thereafter engaged for the French Opera at New Orleans. After his work in the Southern operatic center, he

moved to Philadelphia, remaining here twenty years. Here he became a teacher of voice, piano, organ and conducting. For thirteen years his symphony orchestra has been one of the features of the famous summer concerts at Willow Grove Park. Dividing his time between Philadelphia and New York, he still retains the directorship of the Philadelphia Operatic Society. The Editor of "The Etude" has repeatedly seen performances in some European opera houses of note that have not excelled those given by the Philadelphia Operatic Society. Indeed, they have often been decidedly inferior.

"The Philadelphia Operatic Society maintains a full-sized ballet under competent directors. This ballet has been a feature at many performances. Indeed, we have often given half of the evening to some classic ballet such as the *Dance of the Hours*, *Ballet of the Four Seasons*, *Coppelia*, and *The Pyrenees*. The audiences and the papers have applauded these ballets in a most gratifying manner.

"It is my conviction that opera companies similar to the Philadelphia Operatic Society, can be organized in scores of American cities, with notable success. Of course they cannot be brought into existence unless some very hard work is done by some enthusiasts who realize the need for such organizations.

"Certainly a Community Opera Company is a godsend to all the vocal teachers in and about the locality. The very fact that operatic training may be had under respectable conditions, with the advantage of public appearance, is in itself a stimulus. Whether the singer makes her debut in the rôle of a principal character or whether she sings in the chorus, there is an immense interest in the work. There is none of the opprobrium which sometimes attaches to the chorus position in the professional companies, because many of the young ladies in the best society in the town are glad to have appearances in the chorus, for the pleasure of appearing and for the privilege of appearing before the footlights in a minor part before the nervous strain of essaying a conspicuous rôle.

The Studio the Doorstep to Opera

"Without such a local company the average voice teacher is working in the dark, as far as opera is concerned. Opera training is learned on the stage. The studio is only the doorstep. The vocal teacher knows that the talking machines are continually exciting a very widespread interest in opera which before their time was largely confined to great municipalities. He knows that his pupils like to sing operatic music; and yet he often realizes how useless it is to teach them operatic rôles which they can never hope to use except in the case of very unusual talents, which may take them as far as Broadway and Fortieth street, or the corner of Congress street and Michigan avenue. Therefore, if you have the local initiative, the local talent and the local spirit of sacrifice for the musical interests of the community, by all means have a community opera company, and make it as good as you possibly can.

"There is no reason why the opera movement in America should be too much restricted to what we term 'Society.' Let us say that the Metropolitan Company and the Chicago Company, two of the finest opera companies in the world, gave a performance every night from the beginning of November to the first of May, or two hundred and fifty nights of opera. They play to auditoriums seating about four thousand. They would thus play for about one million ticket buyers. However, most of the ticket buyers hold season and box tickets, so that during the year these two companies do not play for more than twenty-five thousand or thirty thousand individuals of our one hundred million citizens. If it were not for the talking machines, most of the great operatic voices in America would have been heard by only a very small fraction of our population. The San Carlo Opera Company and similar ones have helped the situation some. But there ought to be fifty or sixty organizations like the Philadelphia Operatic Society to bring opera to the people, by the people, for the people.

"The great companies cannot give such an opera as *Madama Butterfly*, more than fifteen times a season. In Europe it will be given in the same time about six hundred times. We will never get to be an operatic country until there are more channels for operatic performance. The only solution seems to be the community Opera."

The Philadelphia Operatic Society has recently been reorganized as the Philadelphia Civic Opera Company, upon a much more ambitious scale, with Mrs. Henry M. Tracy as President.



MR. WASSILI LEPS

"An orchestral accompaniment in itself is worth many times the fee paid by our active members, whether they sing solo parts or whether they sing in the chorus. Every conductor knows that singers have to learn to sing with an orchestra; and the only way to learn is by actual experience.

"The progress made by many of our singers is astonishing. They come in raw, awkward, timid and inefficient. Before long they 'find themselves.' They cease to stumble open-eyed about the stage. The stage ceases to be a kind of chamber of horrors for them. Indeed, there is nothing like free movement on the stage to induce the singer to sing in a free and easy manner. The stilted singer is more often the recitalist who is obliged by convention to stand as though glued to one spot. This, to my mind, accounts for the rapid progress made by singers who enter opera. They learn to comport themselves in their rôles and sing much more naturally.

"To many, the size of the auditorium of a great opera house gives a new sense of musical dimensions. Some fail to develop sufficient vocal quantity to come up to the ideal without putting too much strain upon their voices. The Academy of Music and the Metropolitan Opera House, where our performances are given, are the largest auditoriums in the city. The average singer, accustomed to the home, the studio or the small hall, must learn to focus the voice so that it will fill these large auditoriums without conscious effort. The only way to do this is to do it, in fact, in a real opera house, with a real company, and a real opera orchestra.

Debuts and Debacles

By Robert A. Simon

A VAGUE but ubiquitous tradition has instilled in the minds of countless young teachers of singing, piano or violin, the idea that a New York appearance (or perhaps one in Chicago, Boston, Philadelphia or San Francisco) is a professional asset. The psychology back of this notion seems to be that a metropolitan concert promotes a pedagogue to the rank of "artist teacher."

Dismissing as obvious the fallacy involved in the theory that a good performer is necessarily a good teacher, it might be worth while to consider the actual dangers of a New York recital for those who aspire to give musical instruction.

The financial aspects alone of these events are ominous. Virtually all metropolitan debut recitals, except those of world famous artists, are made at the expense of the debutant—and the cost of giving the concert really is a net cost to the artist, for the ticket sales usually are nominal. There was one recital in New York last season for which the total number of seats sold at the box-office was said to be one; and the box-office man and his assistant had a prolonged dispute to settle whether that ticket actually had been sold or whether it had been lost from the racks. Even skillful advertising and ingenious publicity work are of little avail to the unknown artist. He can sell tickets only by personal solicitation among friends, and this method is distasteful and humiliating to any musician of ordinary sensibilities.

A brief summary of expenses can be expressed in tabular form. It is assumed that the artist is appearing under the auspices of some recognized musical bureau. A few beginners hire auditoriums on their own initiative and supervise all details personally, but the consequences of handling the business affairs connected with a recital usually involve a nervous strain which prevents the artist from appearing to the best advantage.

If you insist on giving a metropolitan recital, it is best to pay a reputable manager to arrange it for you, if for no other reason than that he "knows how." The managerial fee generally is about \$100. A crude budget, which permits a reasonable amount of exploitation but which may be taken as a minimum—not an average—assumes the use of a recognized concert hall and concert management.

Rental	\$250.00
Tickets	14.50
Advertising	75.00
Printing	25.00
Postage	20.00
Management fee	100.00

This includes only a meager scrap of advertising and no exploitation, but it can be done! And when you add traveling and living expenses, along with new clothes which may have to be purchased for the occasion, the total is likely to come perilously close to the thousand dollar mark.

The teacher may argue that the prestige derived from the recital will convert these hundreds of dollars into a sound investment. This argument is unanswerable, if we allow the premise on which it is based; but how much "prestige" does the average teacher acquire as the result of a metropolitan recital?

Taking it for granted that the average teacher of whom we speak is not a distinguished virtuoso, but an average artist, we may say that his way in a metropolitan concert is that of the transgressor. It is hard. Owing to the great number of concerts in New York and the limited number of writers on music employed by the newspapers, the average artist cannot hope for intensive critical attention. A poor or mediocre performance of one group will be sufficient to send the critic on his way to another recital. The next day the debutant will be damned with faint praise or none. He may go unnoticed, or he may come into a little collection of scanty reviews which may be soothing to the vanity but hardly impressive enough to sway prospective pupils. He may even be the recipient of short but devastating diatribes.

This somewhat gloomy analysis of the situation should not be construed as a reflection on the accomplishments of teachers who seek the bubble of reputation at the critic's mouth. Concert standards in the great cities have mounted so high that only artists of extraordinary attainments are able to stand forth from the hundreds of concert givers who appear annually. Yet there are thousands of teachers in small cities who are better qualified to impart musical knowledge than many celebrities.

Prestige cannot be built from the reproduction of

mildly complimentary or even fairly good metropolitan press notices. It is far better to sing or play publicly for your local audiences. If some wiseacres urge you to give a New York recital, be not tempted! It is considerably shrewder to let them think of you as an artist who would be a sensation if only he appeared in New York than to appear in New York and to have non-committal or unfavorable printed comments filter back home. And they have a way of filtering back home!

The local teacher's prestige, after all, will come from the work of his pupils; and an accomplished pupil is a better advertisement than a score of flattering excerpts from reviews. If you feel that you are an artist and that you have something to give to the public, make a metropolitan debut and, God bless you! But, if you are contemplating a metropolitan debut merely as a bit of exploitation—

Save the money, the time and the nervous exhaustion which come with debuts. And remember that most debuts are debacles.

The Musical Greeks

LACK of a system of musical notation to preserve their works for subsequent generations, leaves us with small knowledge of their real accomplishments in this art. Speculation, analogy and reason may help us somewhat over this gap; and so we have W. J. Turner writing in his "Music and Life" (E. P. Dutton and Company) in a most authoritative manner.

"It is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic, and plastic art which has never been surpassed had not a music of correspondingly high development. We know for a fact that they had musical instruments and that they had scales or modes; historians even tell us that 'such intervals as the quarter tone, the one-third tone, and the three-eighths tone were in common use: *They were perfectly comprehensible to the Greeks, and would be so to us, but for our lack of practice in listening to them.*'"

"We know also that music played a great part in their drama. In face of these facts it is ridiculous to assume that the best Greek music was less complex, less expressive, or in any way less highly developed than the music of Wagner, Scriabin or Stravinsky. Personally, I go farther, and believe that only the best modern music (and by modern music I mean since 1400) could be put on an equality with the best Greek music. And what is true of the Greeks may be true, with certain qualifications, of other civilizations such as the Egyptians. It is even possible that the music of the Greeks was richer and finer than any music we have to-day."

Lost Manuscripts

NOTHING is so irritating to the composer as the loss of a manuscript. Often there is no existing copy and all record of an important piece of inspirational work is gone.

Many significant works have been lost in the past and recovered only after the death of the composer. Schubert's "Rosamund" music was one instance of this. It was found by Sir George Grove and Sir Arthur Sullivan during a musical research expedition in Austria.

Rubinstein tells how a large box of his manuscripts was lost. The manuscripts in question represented three years of labor in composition. Rubinstein returned to Russia to find that the police had confiscated his manuscripts for fear that they were anarchistic secrets, written in code. The pianist was assured that his manuscripts might be then under the inspection of the secret police as a political cypher, and that if he would wait five months or so, he would possibly have them restored to him. Later, Rubinstein found that his manuscripts had been advertised for sale in the *Police News*, and had been sold for waste paper. He even had the privilege of buying some of them back from a dealer who had been at the auction.

Mozart's Essentials of Good Piano-Forte Playing

In the few comments upon music left by Mozart, there are some remarks upon piano-forte playing which are of interest to this day.

"The three essentials are: The head, the heart, the hand."

"The performer should possess a quiet, steady hand, with its natural lightness, smoothness and gliding rapidity; so that the passages should flow like oil."

"All notes, graces, accents, and embellishments should be brought out with fitting taste and expression."

A Teacher's Newspaper Publicity

By Frank H. Williams

NEWSPAPERS are generally eager to get real news of local musical conditions which will interest their readers. And music teachers generally realize that the more constructive publicity they secure in the columns of the local papers, the better it will be for them. So, why cannot music teachers furnish more real news in their line to the papers and profit accordingly?

Below are some questions which may guide teachers as to the sort of news which would be gladly printed by the papers. The answers to these questions would undoubtedly secure desirable publicity for the teacher who gave the information, as the papers would print news items about it with mention of the name of the author.

Here are the questions:

At what average age do the majority of local children begin taking private music lessons?

What sort of music do the parents of these children want the youngsters to learn—jazz or classical?

How much practice a day is necessary for the average child in order to make satisfactory progress in learning to play the piano or violin, or to sing?

How many of the children who are now taking music lessons in your city are desirous of going into concert work or on the stage?

How many of the children who are now taking music lessons in your city are expecting to make money out of their ability when they are graduated?

Are there any particular hours of the day when children seem to make the best progress in music?

What was the age of the youngest pupil you have ever had?

What was the age of the oldest pupil you have ever had?

How are local pupils divided as to sex? Are there more girls studying music than boys?

How many of the members of the local bands and orchestras studied music under home-town teachers?

What pupils of home-town teachers have made the greatest commercial success of music?

Is there any difference in the sort of music most favored by the girls and by boys?

What is the highest voice you have come in contact with in your local teaching?

What is the lowest voice ever possessed by one of your pupils?

What percentage of the parents of local pupils are musical?

How has the percentage of musical pupils to the total population of your city increased during the last ten, fifteen or twenty-five years? If there is a decided increase in this percentage, this information could be used by local papers as the basis for a very interesting story to the effect that recorded music, instead of making people less anxious to be able to play and sing themselves, has greatly increased that desire.

What is the most rapid progress ever made by any of your pupils?

The answers to these questions could be very easily secured out of actual teaching experience or by talking to some of the other musical instructors in the city. Once the information has been secured, it could be presented to the local city editors, with the understanding that, in return, the name of the teacher is to be used in all articles written around the information.

Thalberg's Turkish Pipe

MOSCHELES, in describing the art of Thalberg, tells of an amusing trick employed by the author of *L'Art Du Chant*, to keep his body calm and immovable while playing his compositions, in which the melody was accompanied by arpeggios which often ran from one end of the keyboard to the other.

He did not wish to give the impression of his body following his arms and therefore he resorted to the expedient of using a *Hookah* or Turkish pipe. This has a long rubber stem. The tobacco smoke passes from the bowl through water, cooling and clarifying the smoke. With this in his mouth and a tube of prescribed length he could smoke at ease and yet could not sway his body. Thalberg's *L'Art Du Chant* style of playing, which was an attempt to make the piano sound like the voice, or "sing" with a harp-like background, has gone almost completely out of style—but in his day it brought him such great renown that many considered him more wonderful than Liszt. Thalberg visited America in 1853, and again in 1857.

Dorothy's Trip to Music Land

A Musical Fairy Story with Notation Illustrations, for Summer Time Reading to Little Folks

By LESLIE FAIRCHILD

OTHY awoke one lazy autumn morning, and, after closing her eyes with her fist, discovered at the foot of the bed, the queerest looking fellow one ever saw.



"Who are you?" she exclaimed.
"I am Pierrot, the King of Music Land; I am of nothing but music."

"said Dorothy, "who are those strange people you?"

Pierrot, "These are my operatic friends. Here

tan.



here is Carmen.



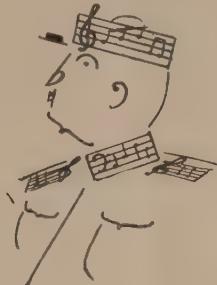
here is Madama Butterfly."



"Is it not lovely?" said Dorothy. "Where do you come from?"

"Music Land, of course," said Pierrot, "Would you not like to go?"

"By all means," said Dorothy.
Just then, a queer looking chap in uniform came in.

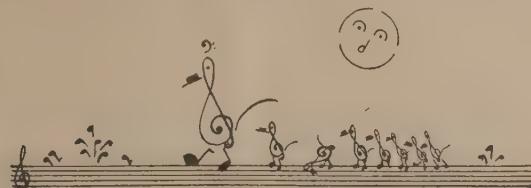


"All aboard," said he to Pierrot, whose friends sat down on the side of Dorothy's bed. She could never explain how it was; but, her bed started to move and went clear through the wall of the room as though the walls had been made of cards, and over the roofs of the houses. Strange to say, Dorothy was not frightened at all, because of her new-found friends, and was delighted with the experience. Suddenly they landed kerplunk in the middle of a field, beside which there was a railway train.



"Why," said Dorothy, "that train is all made of music." Said Pierrot, "Everything is made of music here."

Dorothy happened to look out at one side and saw that there was a flock of musical chickens following the train.



The man in uniform, whose real name was Major Clef, pulled the bell, the train started off, and before they knew it they were in a wonderful palace with all sorts of queer musical people.

Here are some of them. The first one to shake hands with Dorothy was Minnetonka.

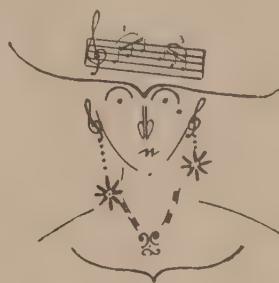


Dorothy said, "Oh, ho! I know you because my sister sings about you, in 'Moon Deer.'" Then she looked down at the floor and saw two kittens.



"You dear little things," she said, "You are made of accents holds and rests. I shall never hate them any more."

"You had better not," said a serious-looking lady, with triplets in her bonnet."



"I am the Queen of music land, and you will have to obey me and practice very hard hereafter. Sit down at this piano.



"And play what Prof. Sharp tells you."



Dorothy saw that night was coming on and was surprised that the days in music land were so short.



An old owl was perched upon a branch of a tree calling "To hoot! to hoot! to hoot!" Dorothy made a try to catch him. She got her little arms around him and was hugging him tightly and saying to herself, "I wish I could take you home to show you to sister," and then, she—she woke up and found that she was hugging her pillow.

Hints to Piano Students

By Francesco Berger

THOUGH practicing is necessary for every instrumentalist, it is to the students of the pianoforte that the following remarks are specially addressed.

As a general principle it may be conceded that practicing *anything* is better than not practicing at all. There is so much in playing on the piano that is purely mechanical, so much finger-work to be done for which there is no possible substitute, that the "how" and "what" sink into secondary importance compared with the primary one of exercising fingers, hands, and arms sufficiently. And of these three factors, it is the fingers that require the largest share of the student's attention and time. Even after considerable proficiency has been acquired, *daily practice* must not be neglected. Have we not the record of such a celebrated pianist as Rubinstein traveling with a little, portable key-board, on which to keep his fingers in proper condition? And did not the great Paganini declare that if he missed one day's practice he felt the loss, and with two days' omission the public noticed it?

"Voice, voice, and again voice" is said to have been Rossini's summing up of the requirements for a singer; and "fingers, fingers, and again fingers" may be said to be the pianist's. Faddists may tell us that knowledge of the construction of the pianoforte added to familiarity with the anatomy of the human body are the foundation of the pianist. But the fact remains that knowledge of these matters *without digital labor* will not produce a pianist at all; whereas hours of finger-work without slight knowledge of these matters will produce something very much like one.

This must not be construed into meaning that finger-work *alone* is sufficient for the purpose. Such an assertion would be monstrous. But, as the fingers are the chief operators in the business of playing, and as they, when in their untrained state are both incapable of and unwilling to respond to the player's will, it follows that they have to be "broken in," converted from independent and obstinate into responsive and ready servants. And this transformation nothing but exercise can accomplish. The brain must command; the fingers must obey. In conjunction, they may achieve what neither can do without the other.

Students are advised to divide their practice into fixed lengths of time, giving a pre-arranged amount to each section of their needs. Practice should comprise five-finger exercises, scales, arpeggi, studies, pieces, and sight-reading. And of all these *scales* are the most important because yielding the fullest results. Scales perseveringly and accurately worked at, are the most remunerative form that practice can take on.

Play Scales with Firm Touch

It is essential that all scales should be played with a firm touch, what is commonly called "forte". Those in parallel motion should extend over the entire stretch of the key-board; those in contrary motion should start from the center of the key-board at a distance of an octave between the hands, and extend two octaves. While working at any particular scale, no halt or stop must be made; although a halt for rest is to be allowed before passing from one locality to the next. If halt or breakdown has occurred in the course of a scale, it is not to be remedied by starting that scale afresh. It must be corrected there and then, and that repetition must not count.

Students sometimes find it difficult to start a scale out of the order in which it occurs in their instruction book. They are therefore advised not to practice them always in that order, but to invent other orders for themselves. The following one has been found very serviceable: C major, C minor; B major, B minor; B flat major, B flat minor; and so on, by steps of descending semitones till the complete 24 scales have been gone through.

It is also recommended, from the earliest date, to associate the major scale with its *tonic minor*, not with its relative one, as it mostly appears in instruction books. After all, there is really closer affinity between C major and C minor, than between C major and A minor; and by practicing them side-by-side, the ear more readily distinguishes the importance of the interval of the third, which represents the gender of each.

All scales of single notes, whether in parallel or contrary motion, should be rhythmically divided into triplets. To practice them in this way is more likely to insure equality of fingers than by an other method.

What is sometimes complained of as "the drudgery" of scale practice is largely due to the monotony of frequent repetition of the same scale. If this monotony

can be got rid of, and variety substituted, very little drudgery remains.

A girl who is bidden to play the C major scale ten times finds it irksome to concentrate her attention on her task after the fourth or fifth repetition. When she reaches the sixth she begins to think of luncheon. By the time she reaches the seventh her mind has wandered to her new hat. By the eighth she is recalling how abominably Dorothy Higgins (her bosom friend) walks. By the ninth she remembers how lovely her pet actor was the last time she went to the theater. And by the tenth she tries to recall what her partner talked about during supper at her last dance. This is but natural—she is but a normal girl.

But if she is bidden to play C major three times only, and then, without stop, to change to C minor, and then back again, and so forth; and then to take the next scale in her self-constructed order and treat it in the same way, the variety so introduced will greatly reduce the monotony of her work. Not only will she be able to concentrate on what she is doing, but she will face the necessity of doing so, and the mental preparation for what is to follow next will so engross her that all other thoughts will be excluded.

Let students beware of the fallacy that "Pieces" alone will help them; and, above all, that *new* pieces will. There is often more to be gained by repeated study of an old piece than by indulgence in the more exciting pursuit of tackling a new one. But neither old piece nor new must be allowed to monopolize time that could be far more profitably given to technical study. It will "pay" much better in the long run to master Cramer's Etudes, than stumble through Chopin, or flounder in Liszt.

How New Hand Pieces Help

A new piece every now and then is desirable and improving; it should act as a sort of "stock taking," of how much has been gained since the last one was new. And care should be taken that the new piece shall present some difficulty not encountered before. If this is not done, the new piece merely adds one more to your repertoire, but has not taught you anything fresh. If your last piece was full of arpeggi, let the next one contain trills. If your last piece held many *forte* chords, let the next one contain scales. After Rachmaninoff's strenuous, take Charles Mayer's grace. After Mendelssohn's Op. 5, take Rubinstein's *Staccato Etude*.

It is a grave mistake to imagine that complete omission of practice on one day can be made up by an additional amount on the next. Such intermittent work is of no good; regularity is as important as accuracy. It is the same with lessons; to miss a lesson is as damaging to the student as it is irritating to the teacher. You do not know what your teacher may have been intending to teach you by word of mouth or by example. By not coming for your lesson you may have lost it forever.

All pianoforte music, without exception, should at first be practiced slowly, and *forte*, even though eventually it may require to be played in the opposite manner. And when a piece bears no direction as to pace or tone color, it is to be presumed that its composer meant the pace to be slow, the touch firm. This applies especially to the old masters, many of whose works are lacking in "stage directions."

Difficult passages should *never* be practiced by both hands together until each one has mastered its own work separately. Two impossibilities cannot produce a possibility.

Counting *aloud* (not counting inwardly), quite as much when resting as when playing, is strongly recommended. And when a "pause" (⌚) occurs, it should always have a definite duration of a fixed number of beats.

Against the pernicious fashion of making special efforts to "memorize," I have protested repeatedly and in various places. Every moment spent in so doing is waste of precious time on a worthless object. Many of the world's most celebrated pianists never descended to such a catch-penny exhibition as playing without their copy. And though a few great musicians were gifted with exceptional memories, and could, therefore, dispense with score or copy, it was not their doing so that made them great. It was a personal attribute, like good looks in a woman, or good manners in a man.

Students should bear in mind that Rome was not built in a day. But it was built on a solid foundation, with materials that endured for centuries. Even its ruins are models of beauty, of elegance, of utility. They, too, must build on solid foundations, and the most solid of all foundations is that one which we build for ourselves. Teachers can but point out the right road to the traveler—it is the student who has to tread it.

Improving the Tonal Sense

By L. E. Eubanks

MUSIC is a matter of hearing. To hear, even exceptionally well, is not necessarily to be musical; but cannot be effectively musical without the sense of hearing. Tone is the essence of music, and fine tonal discrimination requires sensitive ears.

Next to that disposition for music without which nothing musical can be accomplished, comes keen hearing. An instrumentalist, say a violinist, nothing can take place of clear, accurate judgment of tone.

It would be a good thing for every player to ascertain the condition of his aural sense by occasional visits to a specialist. Have just as good hearing as is possible. Remember that clean, abstemious living, especially a helps to insure freedom from catarrh, greatly affects the function of the ears.

A part of every musician's practice should be devoted to *listening*. It seems that many never think of Practice, to them, means but one thing, mechanical manipulation of the instrument.

Listen to good music. Strive to develop the power to relax completely and make your whole being receptive to the tones. After long habituation to artistic production, it may be helpful purposely to hear poorly executed pieces—for the sake of contrast; but in the beginning at least, stick to a steady diet of correct tonal combinations—until taste and discrimination are well grounded.

Avoid tenseness in your listening; too many people regard concentration as always synonymous with tension and effort. They believe that clinching the teeth, tracting the muscles, staring at the performer—*in short*, "willing"—helps them to give closer, more concentrated attention. Effective listening, both for study and memory, is a matter of passive receptivity, not aggressive conquest.

When we ourselves play, our thought should be mostly of tone. Assuming equal musical knowledge, the listener "gets more" out of a piece than the player—*as one who listens to another read a novel understands the story better than the reader*. The latter is using his eyes as well as his ears, giving a part of his attention to the mechanics of production, while the former listener, has but one thing to do, listen.

From these facts, we may draw the conclusion that concentration—or more properly, in this sense, receptivity—may be broadened by lessening the required attention to mechanical movements. If there were no other reason for perfection of technic, it would be justified on grounds of freedom for the powers of receptivity.

Practice with your eyes shut. When you do this have reduced your movements to "instinct," you will make a listener instead of a player, of yourself, sharpen your tonal appreciation accordingly. Some of the world's greatest violinists play decidedly better with closed eyes; and invariably the user of this system of practice derives more pleasure as well as profit from the period.

Tone Color Without Pedal

By Caroline V. Wood

A GREAT deal has been written about the excesses of the damper pedal, but little about the equally important *Una Corda*.

A performance often is uninteresting and boring simply because it lacks tonal variety. Substituting light touch for the *Una Corda* pedal in many instances helps to overcome this monotony. A more distinct and more beautiful tone is thus derived from the instrument. It requires quite a bit of practice and thought to obtain an even pianissimo without the aid of the *Una Corda* pedal, and the latter quite frequently is used to cover defects of touch, although the pianist, himself, may be unconscious of the fact. In other words, it does not require more artistry to dispense with the *Una Corda* pedal; it is worth striving for.

Of course, there are times when the *Una Corda* is necessary. It is not to be avoided entirely. If it were not necessary at all, it would not be on the instrument, but it should not be used as a makeshift.

Anyone who has listened to Hofmann or Paderewski has probably noted the great variety of tonal shades they can produce. It may also be recalled that, no matter how soft the tone, it can be very distinctly heard over the auditorium. Touch has everything to do with an effect like that.

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

History and Spread of Music in the Public School

By KARL WILSON GEHRKENS

Professor of School Music, Oberlin University

EDITOR'S NOTE: Prof. Gehrkens was born in at Kelley's Island, Ohio. He graduated Oberlin College and Oberlin Conservatory 05. At first he was a teacher of mathematics languages in the Oberlin High Schools, but

been the editor of the proceedings of the M. T. N. A. He is the author of valuable works upon music including "Music Notation and Terminology," "Essentials in Conducting," "Introduction to School Music Teaching."

"The Etude" has long been conscious of the growing importance of public School Music in America. Only inadequate space has pre- ed us from giving it more consideration in these columns in the

Every day the work of the private music teachers and the individ-

ual success of the pupil becomes more and more closely linked with that of the musical work being done in the schools. Therefore, "The Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America.

was in 1837, less than one hundred years ago, that Lowell Mason began to teach music in the public schools of America. This was the first attempt in America to give musical instruction to promiscuous groups of children. The majority of people were very dubious about the feasibility of the plan. In other words, popular opinion did not credit children in general with having the capacity to sing. Music therefore was reserved for those who have a natural ear for music without which all music will be useless." But W. C. Woodbridge, an England educator, had seen Nägeli's work in England, and his application of the Pestalozzian principle to the teaching of music seemed to Woodbridge so feasible that he became enthusiastic about the idea and returned to America determined to scheme in the public schools of the United States. Various attempts were made to introduce music as a subject; but the public school authorities were indifferent or skeptical and it was not until 1837 that music was definitely established as a regular branch of education. Even then no funds were provided by the Board of Education of Boston, and Lowell Mason was allowed to "try the experiment of introducing instruction of vocal music into the public schools of the city of Boston." At the end of the year a public exhibition was given at which the song, *Flowers, Wood Flowers*, was sung by a large group of children. The exhibition evidently made quite an impression, for a fortnight afterward music was adopted by the Board of Education as a regular school subject.

Other cities followed suit: Portland in 1838, Buffalo in 1840, Pittsburgh and Cincinnati in 1846, Chicago in 1850, Cleveland and San Francisco in 1851, and St. Louis in 1852; so that by 1860 some kind of musical instruction in the public schools was fairly common in most of the large cities, and to-day music is taught as a part of the regular school curriculum in practically all village and city schools.

Ridiculed at First

For a long time the subject had no very high standing, being thought of as a side issue—not to be compared with the so-called "regular" subjects, reading, writing, and arithmetic. Even in 1865, when Benjamin Jepson was appointed supervisor of music in New Haven, Connecticut, a local paper made facetious reference to him by stating: "Brother Jepson has been hired about in the schools teaching the children to sing 'had a little lamb' on scientific principles!" The instinct for music is strong, however; and as the country went on and the country gradually recovered from the devastating effects of the Civil War, so that some attention could be paid to enlarging and improving our educational system, more and more people in all walks of life became convinced that in music there is available a subject that is unique in that it has value for everyone, both intrinsically and because of the pleasure that it gives; a subject so valuable, therefore, that every child ought to be given the opportunity to sing. And so from New England and Ohio, the two leading states of the country where music was first seriously taken as a school subject, we find interest in the art spreading over the entire country until to-day it is almost universally taught. The only part of our educational system that has not been brought completely into the public school program is the very great number of rural schools scattered through the agricultural sections of the country. Even here, however, solution is in sight, and as

school centralization continues its sweep through the length and breadth of the country we shall come gradually to the point where every child in the United States will be given an opportunity to study music. The outlook for the future is wholly inspiring, and with every citizen given the opportunity to cultivate musical knowledge, technic, and taste, during the plastic stage of childhood, there need be no further occasion to apply to us the stigma "unmusical"—as Europeans have been so fond of doing in the past.

New Ideals

Until about the end of the century (1900), public school music referred exclusively to vocal music, school music material consisting at first entirely of books of songs. Gradually these books came to include many sight-singing exercises, and the objective of school music instruction grew to be teaching children to read vocal music. Since the entire music period was devoted to one activity, naturally great skill was developed in the sight-singing process and contests were often held in which various school classes often performed amazing feats of virtuosity in singing difficult exercises at first sight. This type of school music was especially common in the East during the last quarter of the nineteenth century; but it did not seem to develop either musical taste or musical inclination, even in communities where the program had been in force for a considerable period. So with the beginning of the new century, and particularly in connection with the growing intelligence of educators in general toward all school work, there gradually evolved a broader attitude toward music as an art subject.

The term "public school music" has now definitely come to mean instrumental music as well as vocal; and in these recent years it is rapidly coming to include lessons in listening as well as lessons in singing and playing.

The "Maidstone Movement," as a result of which so many children have learned to play the violin in England, was partly responsible for the broadening of our attitude toward musical instruction; and we have found that class lessons in violin can be given here in America just as well as in England. And having developed methods of teaching violin in groups we next turned our attention to providing similar instruction for pupils who wished to learn to play flute, cornet, cello and even piano; and class instrumental instruction is becoming extremely popular throughout the country, hundreds of public schools now offering lessons on various instruments. In some cases these lessons are paid for by the board of education as are the lessons in reading, geography and spelling. In other cases each child pays a small sum—ten or fifteen cents a lesson. In some schools instruction is given during the regular school hours; in other places the children stay after school. But whichever of these alternatives has been offered, school lessons in instrumental music always have proved popular, and to-day thousands of children all over the country are experiencing the joy of direct contact with instrumental music. A great majority of these children would never have been given an opportunity of learning to play an instrument had not the public school offered it to them, and our great educational system is thus still further democratizing the cause of art.

The Private Teacher Aided

A few teachers of piano and violin have looked askance at the rapid development of instrumental music in the public schools, and have felt that this new plan of teaching pupils in classes might interfere seriously with their business as private teachers. This has not proved to be the case, however, for instrumental instruction in classes is feasible only in the elementary phases, and in general the public school is not offering more than one or two years of such work. This means that many of the pupils who have begun to learn to play an instrument in the public school class will want to go on with their study under private teachers, so that the latter will actually reap a much richer harvest of pupils than otherwise would have been possible.

With the development of instruction in violin and other instruments there has come about a remarkable increase in the number of bands and orchestras; and this movement to include ensemble groups among the school organizations is perhaps the most significant practical thing that has thus far evolved from the music departments of our public schools. Some of these bands and orchestras doubtless play poor music in extremely crude fashion; but on the other hand the majority of them play good music extremely well, and a few organizations play the greatest instrumental works in such a way as to give one a real esthetic thrill while listening to their performance.

The writer recently heard an orchestra from Richmond, Indiana, perform a concert of standard selections—including such works as *Overture to Rienzi* by Wagner; the *Andante Cantabile* from the *Fifth Symphony* by Tchaikovsky, *Valse Triste*, Sibelius—in such a way as to hold the interest of the audience to the last chord. In Grand Rapids one of the high schools has a musical



PROFESSOR KARL GEHRKENS

organization of some seventy-five members, this group including a string quartet, a wood-wind quintet, a sixty-piece orchestra and a forty-piece band. In Oakland, California, a most remarkable program of instrumental instruction has been developed, and the Board of Education provides free instruction upon all orchestral instruments, including even oboe, bassoon, and French horn. The Oakland Board also spends as much as five thousand dollars at one time for purchasing instruments to be loaned to pupils in the class. There are six hundred and fifty children in the Oakland school piano classes alone.

The Hartford (Connecticut) High School Orchestra was recently heard rehearsing the accompaniment for the *Elijah*, the regular score being used and the orchestra fully equaling the fine chorus of four hundred picked voices in the vocal parts of the oratorio.

Remarkable Activity in Los Angeles

In Los Angeles there are dozens of orchestras in the grade schools; and each of the fourteen high schools has an orchestra and a band with from twenty-five to forty-five players. In Pittsburgh two thousand children are studying the violin in public school classes and one hundred are learning to play the cornet.

There are a number of places where symphonic works by the greatest composers are performed with complete instrumentation, by high school orchestras; and in many other schools smaller works are being played beautifully. The very large number of children who are playing in these instrumental groups are becoming so intelligent in their attitude toward instrumental music that the musical taste of the country is bound to be favorably affected as these school children grow up and become the dominating factors in the musical life of the various communities in which they live.

Another recent development in public school music is the listening lesson—the lesson in appreciation. This type of music teaching must not be allowed to displace the lesson in which the pupil himself helps to create the music; but as an adjunct to lessons in singing and playing, the listening lesson has possibilities that seem almost limitless. In conducting listening lessons the teacher aims to cause the pupil to hear more in the music that is performed for him, and to encourage the development of good taste by familiarizing the pupil with the best musical compositions of the great composers. The phenomenal development and popularization of the phonograph has doubtless been largely responsible for the rapid growth of this type of work; but the listening is by no means being confined entirely to phonographic reproduction. More and more the pupil is being given an opportunity to listen to actual singing and playing both in school and in the community. Concerts and recitals by artists are frequently made occasions for preparation lessons in school. In Kansas City, for example, the music supervisor not only prepares the children for the excellent series of pupils' concerts that are played by visiting orchestras, but she actually tells the conductors of these orchestras what compositions she would like to have played at these concerts; and the conductors follow her wishes! In Cleveland the Symphony Orchestra has an extensive program of concerts at the various high schools and these concerts are treated as listening lessons by the school music teachers. Even in a large city like New York, Dr. Walter Damrosch has for years been lecturing and playing to thousands of children, developing in them a knowledge and appreciation of the instruments of the symphony orchestra.

Many other instances might be cited in which opportunity is being given to all children to hear the best music and to receive guidance in listening to it. This work is now only in its infancy and no one can tell what the future will bring forth. The player-piano, too, is being more and more generally used in school work; while it is becoming a custom of almost daily occurrence to have various groups, like high school orchestras or glee clubs, perform for other groups of high school pupils or for children in the grade schools.

As a result of these various types of listening lessons our boys and girls are gradually learning so many things about music that in time concert audiences even in the smaller places, will be willing to tolerate only the best both in composition and in performance.

Theory in the High Schools

Another interesting phase of present-day school music is the development in the high school of classes in theory and harmony. Such instruction is being offered more and more frequently; and publishers are finding it profitable to supply harmony texts which are adapted, both in material and in procedure, to students of high school age. Even now many students are coming to the conservatories with their preliminary work all finished and

ready to go on with advanced harmony or perhaps counterpoint. The emphasis in the high school harmony class is upon *hearing* harmony and *playing* it at the keyboard as well as upon *writing* it. In the written work the emphasis is upon harmony as composition rather than upon harmony as the study of formal rules and exercises. This change in methods is bound to have its effect upon the teaching of harmony in colleges and conservatories; and already many in these institutions are raising the question: If aural harmony and keyboard harmony are good for high school pupils, why are they not equally good for college and conservatory students? The answer is, They are; but we didn't know it until the high school teacher of music found it out and told us!

The Effect on the Country

What will be the effect of all this progress in public school music upon the musical life of the country at large? Time alone can tell; but I shall be much surprised if we do not find, in the first place, a much greater interest in all music and a more intelligent appreciation of both composition and performance on the part of all people; and I shall be greatly disappointed if we do not find it possible in the future to use American players and conductors in our orchestras, and to hear a larger percentage of music by American composers on programs in general. I expect church music to improve on the part of both choir and congregation; I hope to see a demand for better dance music and better movie music; I already see signs of a large increase in singing and playing in the home and in the neighborhood; and I feel keenly interested in the program—now merely in its inception—of largely increasing the number of industrial choruses, bands, orchestras and concert courses, so that more people will be impelled to spend at least a part of their leisure time in listening to music or in taking part in its performance. And above all I expect music to exert its refining and inspiring influence more and more upon all of us, so that in another generation we shall all be happier and saner and more thoughtful in our attitudes toward one another. Our musical program in the public schools is costing us many millions in taxes, but if music can do these various things for us we shall not regret the price.

Put Soul Into It

By Roy Lee Harmon

A MAN without a soul, if conceivable, would be a colorless, irresponsible sort of creature with no influence in the world. Music without soul is just as worthless. Music with no depth of feeling is not music. It is merely rhythm and noise.

A thorn in the side of the music teacher is the pupil who never infuses any emotion into the interpretation of even the most beautiful of compositions. For the singsong monotony of such playing is beyond endurance to the real musician.

Any student can overcome such a defect. Playing with "feeling" or "soul" can be cultivated. Suppose you have mastered the technical features of a composition, or of several compositions, and yet your interpretation is dull and uninteresting. It lacks that passion or fire which moves people. You have failed because you did not put yourself into the music. You do not enter into the spirit of it; your imagination has been inactive while your hands were busy; you got nothing out because you put nothing into it.

Cultivate this vital something by "living your music." If you are playing a pulse-quicken, brisk-stepping march, lose yourself in the spirit of the piece. Can't you see the band, resplendent in new uniforms, marching proudly down the street, with their drum major leading the way? Join the crowd at the curb and listen to the gay tune.

When you have finished playing, and "come back to earth," you will find that you have gotten a thrill; and your listeners will feel the difference, too. This is but one illustration. Try a *Pastorale*, and feel the quiet of the retired countryside. Play one of the beautiful serenades, and find yourself rambling through a moonlit night listening to strumming guitars and whispered vows of love.

Put soul into your music by giving your imagination a free rein.

Music can invariably heighten the poignancy of spoken words, but words can rarely—in fact, I doubt whether they can ever—heighten the effect of musical declamation.—MACDOWELL.

Piano Pointers

Mrs. W. B. Bailey

TRAIN the ear. Lack of ear training is the inevitable road to lack of interest, lack of progress, lack of success.

Train the mind. Mechanical perfection is merely first and least step in music.

Train the senses. Music without interpretation music without meaning.

Appreciation must show through your playing if it have a soul; and anything without a soul is ugly.

Put dreams into your playing.

Beautiful practicing. Beautiful playing.

Do not play just sound, play music.

Get the big idea in your piece and develop it.

Make your music active, real, alive, enthusiastic; your audience will take fire.

Practice as regularly as you eat; and think all time you are doing it.

Practice all your lesson. The teacher assigned n^oing to be omitted or overlooked.

Music courses are so arranged that they form a simple path to the summit of efficiency. But if you take the path or try any short-cuts you will be exhausted nothing and will expose yourself to rough, open, traveled country.

Was Gottschalk a Great Pianist?

THERE are some who do not realize the extent and character of the talent and genius of our American pianist, L. M. Gottschalk. The mawkish sentiment of his *Dying Poet*, and a few other shallow compositions were all too obviously written for the times. Gottschalk, however, had great gifts; and, if he had been forced to hard work to choose a slightly different audience, would have been developed more regularly. His *Quinade* and *Marche du Nuit* are excellent examples of his skill in composition.

Berlioz, one of the leading critics of the time, describes Gottschalk's playing thus:

"Gottschalk is one of the very small number who possess all the different elements of a consummate artist, all the faculties which surround him with an irresistible prestige and give him a sovereign power. He is an accomplished musician. He knows just how fancy may be indulged in expression. There is an exquisite grace in his manner of phrasing sweet melody and throwing off light touches from higher keys."

The "Short Story" in Music

By W. F. Gates

Not long ago, Henry T. Finck, music critic of the *New York Evening Post*, wrote an article under the heading, "Short Pieces No Crime, in Music Programs."

We commend this statement to the prayerful consideration of concert givers, especially pianists and chamber music organizations. There is more than a mere tendency to choose long and involved works, of a character to appeal more to the performer than to the audience. There is music which may be called "studio" rather than concert music.

It appeals only to the mind which continually is engrossed in musical abstrusities, complex relations, intricate thematic development. One of the works recently announced has a first movement which lasts an hour and twenty minutes—material enough in that one movement for two complete works.

It is presumable that the desire of the concert-goer is to hold the attention and interest of his listeners. Without interest there can be no enthusiasm. But when a listener is bombarded by the hour, how can his attention be expected to remain acute and his mind receptive?

A writer once said, "If you want a ten-thousand-word article, I can furnish it to you in a week, but I want only 700 words, it will take me three weeks to write it."

Just so, it is harder to write a concisely stated yet logical musical work than it is to spread enough over paper to make an hour's performance.

The short story in music is the one which will appeal to the semi-musical public and make more good music. And after all, music for professionals doesn't pay the bills. Too many of them "go away," or go on passes.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

The Value of Scales and Arpeggios

Some modern teachers, who are anxious to provide short-cuts for their pupils, try to further these by eliminating the practice of "old-fashioned" technical devices. Several years ago, in conducting an examination in a high school near Boston, I asked a student to play me a scale. This she did with tolerable success—the scale of D major, I believe; but on my asking her to play another, she replied that this was the only one she knew, and that her teacher had especially drilled her on it, so that if she were asked to play a scale she would have one ready for the emergency!

But scales and simple arpeggios are the fundamental stock-in-trade of every well-equipped pianist, and familiarity with them is as necessary as a knowledge of the alphabet to a reader. Nearly every piece of the classic composers, at least, makes demands upon the player's ability in this direction; and if he has not duly cultivated it he suffers a continued handicap.

In a recent book by Mark Hambourg, the noted virtuoso, entitled *How to Play the Piano* (reprinted from articles published in THE ETUDE), he makes these valuable suggestions:

"On the piano there are many branches of virtuosity to be mastered, but none more essential than perfect scale-playing. Much of the bad fingering which impedes pianists from getting through passages of elaborate runs is due to ignorance of this important technical detail.

"Almost of equal necessity with scales are arpeggios, which should always be practiced in conjunction with them, with every kind of different accent and rhythm. The serious student should make a point of studying these for at least one hour every day, playing scales and arpeggi in four different tonalities each day, and going through all their harmonic developments.

"I believe in practicing scales slowly, and playing each hand separately, and, above all, in working with the utmost concentration of the mind. One hour of concentrated practice is worth ten hours of mechanical repetition of difficulties by people who scarcely think what they are doing. Practicing, even of scales, must never become mechanical, or the labor is vain. In fact, the employment of scales in study cannot long be neglected without noticeable results."

Pupil and Teacher

What is the best position to take during the lesson? Should the teacher sit at the right or the left of the pupil, or should he occasionally stand?

At which side of the pupil one sits is largely a matter of personal preference. It is the general custom, I believe, to sit at the right, since one can then emphasize the upper parts of the composition, which are as a rule the most important. There are advantages on the left side, however, since the teacher can well emphasize the rhythm on the bass notes, and can look after the often neglected left hand. It may interest you to know that Mr. Tobias Matthay invariably sits at the pupil's left hand.

Changes of position are, however, very desirable, since they tend to give a different point of view to both yourself and the pupil. An enthusiastic teacher is liable sometimes to confuse the pupil by continual gestures or remarks. When a pupil is playing a complete composition, especially, walk about the room, or stand away from the piano so as to get a perspective on the performance, and to realize just what a casual auditor would experience. Sometimes if you give the impression that your mind is occupied in writing a letter or reading the paper, the pupil will play with more self-confidence, imagining that he is unobserved.

Here is an opportunity, then, for breaking away from a dull routine, and for introducing the element of unexpectedness into a lesson.

Hand Position

What should be the ordinary position of the hand and fingers, and to what extent may this position be altered?

I have often advocated the necessity for a loose wrist as a general condition in piano playing. Such looseness, however, should not extend to the fingers, which must always be prepared to act with alertness and vigor.

With these ideas in mind, let us employ the following tactics: Hold the forearm up horizontally and let the hand hang loosely from the wrist. Turn the hand over, with palm uppermost, and in imagination grasp a croquet ball with your fingers—so that the fingers and palm of the hand assume a cup shape. Holding the fingers firmly in this shape, turn the hand over again, and place the fingers on the keys with the wrist loose, and slightly above the back of the hand.

The hand is now in the normal position for playing, since the fingers are curved enough and firm enough to attack the keys with a direct downward stroke. By regulating the force of this stroke, all shades of tone may be attained, from the softest to the loudest; also the fingers are best disposed for all grades of speed.

For melody playing, however, a soft and well-regulated pressure of the keys is desirable, instead of a direct stroke. To attain such pressure, extend the fingers until they are nearly flat, and sound the keys gently, using the forearm or even the full-arm, with some firmness in the wrist (the wrist should be loosened, however, after each stroke). As the hammers are thus brought less sharply against the strings, the tone will assume the desired softness of quality.

In short, keep the fingers firm and well-curved for all passage work and brilliant playing; but extend them outward to give a more singing quality to the tone in melody playing.

The Chromatic Scale

(1) What is the best fingering for the chromatic scale? I find the many different fingerings suggested in pieces very confusing.

(2) How is the chromatic scale best taught?

The strongest and most reliable fingering uses the third on all the black keys, and the thumb on the white keys except C and F in the right hand and B and E in the left, on which the second finger is employed. This fingering is best when a clear and decisive scale is required or when the hands play the scale together.

When the scale is used in light, rapid passage work, the above fingering may be varied by playing G, G#, A, A#, in the right hand with the fingers 1-2-3-4, and A, Ab, G, Gb, in the left hand with these same fingers. An element of facility will thus be added which will increase the smoothness and speed of these passages. Of course, either of the above fingerings may be modified to suit the needs of individual passages that occur in pieces; but it is best not to confuse the pupil by too many experiments.

(2) Let the pupil first practice the chromatic scale, using the first fingering given above, with separate hands, at first very slowly and then faster, the whole length of the piano. Next, let him practice with the hands together and an octave apart, through 1, 2, 3 and 4 octaves, beginning first in the lower register and playing up and down, and then in the higher register, playing down and up.

After this process, let the scale be practiced in thirds and sixths, starting as follows:

The scale in all these forms should be well learned before attempting the second fingering listed above; and this fingering should be practiced only with separate hands, from a slow rate up to the most rapid tempo compatible with clearness.

Counting Sextuple Measure

In teaching pieces in 6/8 time, when should a pupil be taught to count 6 and when 2 to each measure?—M. P.

The time-signature 6/8 means primarily that two beats should be given to a measure, each of which, however, has a triple division. But it is often desirable to subdivide a given time-measure into smaller sections, in order that the latter may be more accurately appreciated. In slow tempo, for instance, a measure in 2/4 time may be counted 1-2-3-4, giving a beat to each eighth note.

Hence, in dealing with 6/8 time, the pupil should be taught to count six beats—at least when first studying a piece—if there is the slightest danger of rhythmic inaccuracy. After his time-sense has thus been rectified, he may change to two beats in a measure, especially if the tempo is rapid, as, for instance, in the last movement—*Presto con fuoco*—of Beethoven's *Sonata, Op. 31, No. 3*. In a very slow piece, such as the movement *Largo e mesto* from Beethoven's *Sonata, Op. 10, No. 3*, the six counts may be retained indefinitely.

In other words, use your own judgment, but take no chances!

Music of Advanced Grade

Please give me an outline of study work to use beyond the tenth grade of The Standard Graded Course. Also, how should Harmony be taught?—Mrs. M. K.

The following materials are suggested:

STUDIES

Selections from

Chopin: *Etudes, Op. 10 and Op. 25*.

Alkan: *Etudes*.

Liszt: *Twelve Transcendental Studies*.

A. Rubinstein: *Etudes, Op. 23*.

Scriabin: *Etudes, Op. 2, 8 and 42*.

PIECES

Bach: *Chromatic Fantasy and Fugue*.

Beethoven: *Sonatas, Op. 57 and 101*.

Chopin: *Ballade in G minor, Op. 23; Nocturne in C minor, Op. 48, No. 1; Polonaise in Ab, Op. 53*.

Mendelssohn: *Fantasia, Op. 28*.

Schumann: *Kreisleriana, Op. 16*.

Greig: *Ballade, Op. 24*.

Leschetizky: *Sextet from Lucia* (left hand alone).

Liszt: *La Campanella and Rhapsodie Hongroise, No. 2*.

Schubert-Liszt: *Hark! Hark! the Lark*.

Wagner-Brassin: *Magic Fire Music* from "Die Walküre."

Debussy: *Reflets dans l'eau*.

Ravel: *Jeu d'eau Sonatine*.

A study of standard concertos is here in order. The following are recommended, arranged approximately in the order of their difficulty:

Mozart: *Concerto in D major*.

Beethoven: *Concerto No. 3 in C minor*.

Mendelssohn: *Concerto in G minor, Op. 25*.

Chopin: *Concerto in E minor, Op. 11*.

Schumann: *Concerto in A minor*.

Liszt: *Concerto No. 1, in Eb*.

Saint-Saëns: *Concerto in G minor, Op. 22*.

Tchaikowsky: *Concerto in Bb minor, Op. 23*.

Paderewski: *Fantasia-Polonaise, Op. 19*.

In your question about Harmony, I assume that you refer to the introduction of the subject into piano lessons. I suggest that you follow the lines of some standard textbook, giving a small dose at each lesson, and that you connect this as closely as possible with your piano instruction, so that the pupil learns to analyze the chords and progressions in the music he is studying.

Self-study in Summer has been the foundation for countless musical successes. Make July and August of 1923 a Summer of Achievements. Realizing the thousands who are availing themselves of Summer Study Privileges, we endeavor to make THE ETUDE for July and for August just as live with information and inspiration for self-help workers as the best issues of the winter months. August brings excellent practical articles from Lucrezia Bori, Alexander Siloti and Sir Charles Villiers Stanford.

WHEN LESCHETIZKY "KIDDED"
DREYSCHOCK

THE following little story, related in the Comtesse Angèle Potocka's book on Leschetizky, is amusing in itself and may possibly contain a technical tip that will be of use to students working on Weber's *Concertstück*, or some other such work in which the *glissando* is used.

"Dreyschock and Leschetizky were one day discussing pianistic effects," we are told. "The former enlarged on the difficulties to be overcome before attaining a smooth *glissando* in the Weber *Concertstück*, and then immediately sat down and executed it flawlessly. Theodor, who stood behind, complimented him highly and, in his turn, ripped off the *glissando* without trouble. He then requested Dreyschock to play the passage again, maliciously insisting that his friend must have some original method of accomplishing the feat.

"Dreyschock consented; but as he sat down Leschetizky held his hand tightly. Their eyes met, and each knew that the other was possessed of his little secret, the very innocent device of moistening the thumb, but at the proper moment, and so dexterously that the audience does not see the hand carried to the mouth."

"There is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music—that does not make a man sing or play better."

—George Eliot.

CÉSAR FRANCK'S WORKING HOURS

THE world has been celebrating the centenary of Franck, the Belgian composer who so greatly influenced the trend of modern French music. It is well; but there is a tragic irony in the fact that he was so badly neglected in his lifetime that the compositions of his which we esteem so highly were but fugitive works composed in hours literally stolen from the drudgery of a long day of teaching. His most distinguished pupil, Vincent d'Indy, has written a loving biography of the master in which the following passage occurs. Budding geniuses who "haven't time" to write masterpieces should study it carefully:

"The moral quality which struck us most in Franck was his great capacity for work. Winter and summer he was up at half-past five. The first two morning hours were generally devoted to composition—'working for himself,' he called it. About half-past seven, after a frugal breakfast, he started to give lessons all over the capital, for to the end of his days this great man was obliged to devote most of his time to teaching amateurs, and even to take the music classes in various colleges and boarding-schools. All day long he went about on foot or by omnibus, from Auteuil to l'Isle Saint-Louis, from Vaugirard to the Faubourg Poissonnière, and returned to his quiet abode on the Boulevard Saint-Michel in time for an evening meal. Although tired out with the day's work he still managed to find a few minutes to orchestrate or copy his scores, except when he devoted his evenings to the pupils who studied organ and composition with him, on which occasions he would generously pour upon them his most precious and disinterested advice.

"In these two early hours of the morning—which were often curtailed—and in the few weeks he snatched during the vacation at the Conservatoire, Franck's finest works were conceived, planned and written."

Go listen to Franck's *Symphony in D Minor* and congratulate yourself that the composer was an early riser!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PURE MUSIC

IN spite of many books on "How to Appreciate Music," the subject of musical form as something to be enjoyed for its own sake is still a good deal of a mystery to many sincere music lovers. Such readers may be interested in the following illuminating discussion of music by Clive Bell in his book on "Art." Mr. Bell is one of the foremost English art critics of the day, and is, of course, writing on the visual arts in this work, but he uses his shortcomings as a musical listener to illustrate his meaning in a very interesting way:

"I am not really musical. I do not understand music well. I find musical form exceedingly difficult to apprehend, and I am sure that the profounder subtleties of harmony and rhythm more often than not escape me. The form of a musical composition must be simple indeed if I am to grasp it honestly. My opinion about music is not worth having. Yet sometimes at a concert, though my appreciation of music is limited and humble, it is pure. Sometimes, though I have poor understanding, I have a clean palate. Consequently, when I am feeling bright and

clear and intent, at the beginning of a concert, for instance, when something that I can grasp is being played, I get from music the pure esthetic emotion that I get from visual art. It is less intense and the rapture is evanescent; I understand music too ill for music to transport me far into the world of pure esthetic ecstasy. But at moments I do appreciate music as pure musical form; as sounds combined according to the laws of a mysterious necessity; as pure art with a tremendous significance of its own and no relation whatever to the significance of life; and in those moments I lose myself in that infinitely sublime state of mind to which pure visual form transports me. How inferior is my normal state of mind at a concert! Tired or perplexed, I let slip my sense of form, my esthetic sense collapses, and I begin weaving into the harmonies that I cannot grasp, the ideas of life. Incapable of feeling the austere emotions of art, I begin to read into the musical forms human emotions of terror and mystery, love and hate, and spend the minutes, pleasantly enough, in a world of turbid and inferior feeling."

MUSIC FOR WRONG-DOERS

RECENTLY we clipped a news item from a San Francisco paper reporting the case of a man brought before Police-Judge Lazarus on a wife-beating charge. The judge, believing in the efficacy of music, ordered George Lipschultz, a prominent local violinist, to play in court. He played Raff's *Cavatina* with the result that both husband and wife were deeply touched, and became reconciled.

It seemed an odd occurrence, not without its humorous aspect. But following on that comes a statement from Charles H. Smith, director of the Smithsonian Bureau of Investigation of Boston, and a successful private detective by profession.

"Many poor souls have found new life and consolation in good music," says Mr. Smith. "It has been responsible for changing the lives of many persons from bad to good. I have seen the hardest criminals and fallen women practically

converted and led to the right road after they were inspired by music which had reached their tender spots and won them over, finally making good citizens out of them."

According to our criminologists, prison sentences are given to criminal offenders mainly as a deterrent. It is supposed that the wretched experience will scare them back to righteousness. Quite frequently it makes of them hardened criminals. If a deterrent is all that is needed, surely the vivid emotional experience of listening to good music may, in some cases, be far more effective. If the wife-beater who came before Judge Lazarus is again tempted to beat his wife, the memory of Raff's *Cavatina*, played in the sombre surroundings of a police court, is far more likely to prevent him from making a fool of himself than the soul-deadening memories of a period in jail.

RUSKIN ON "ART"

HAVE you ever read any of the books by Ruskin? If you have not, you surely will soon; and, anyway, you know who he was, don't you?

In one of his essays he talks about art, and points out the difference between manufacture, craft and art. How would you define them? What does "manufacture" mean? You know from your music lessons as well as from your Latin lessons, that "manus" means hand, and "facto" means do, or make. Therefore, manufacture is to make with the hands. Nowadays, however, machines have been invented to help the hands, and thus more can be made in a given time. The fine work of the brain is not required but is left to others who show the workers what to do.

Craft, he tells us, is any thing that is done with the hands and the brain;

so more mental control is required and skill results. Thus each worker depends upon his own brain and invents his own methods of producing results, and executes his own ideas.

Art, he tells us, is that which is produced by the hands, brain and heart. Thus, painting, sculpture and music, are on a higher plane because they require the co-operation of the head and heart (soul or spirit, some may prefer to call it). Nothing can be called real art which is produced only by the hand and head; although it may be very clever, precise or skillful. It lacks the inner appeal—the appeal of the heart.

Is your music a manufactured product, with no intelligence behind it? Or is it a craft, with intelligence behind it but no heart? Or is it real ART?

MUSIC OF OTHER LANDS

WHEN you speak of music, or of taking music lessons, what generally comes to your mind? Of course, the forms and kinds of music and musical instruments that you are accustomed to hearing and using. We think of "pieces," songs, pianos, organs, violins and the other instruments of our orchestras and bands; and we also think of the music that we frequently hear that is made by "machines" and "records."

But just think of all the many parts of the world where people love music and make music on their own instruments which are not at all like ours. Think of countries where they have never seen pianos, for instance, and yet the people in those countries have had music for hundreds and hundreds of years. Everywhere people have tried to invent instruments that would make music and rhythm, from the earliest antiquity to the present time.

The American Indian had a great deal of music and he made flutes of bone and wood and many varieties of queer drums, and rattles from plants something like pumpkins, and they sang a great deal.

The Chinese make lots of instruments of metal and wood and strings.

The Turks and Persians and all the Eastern countries have their own instruments. Even the South Sea Islanders have instruments and sing. But, of course, we would probably dislike the sound that they call music, because we are accustomed to more perfect instruments and our music is more highly developed. Some music that we call beautiful, they could not understand at all, and they would call our music "weird," which is just exactly what we call theirs.

"STEALING A MARCH" ON BEETHOVEN

IN Thayer's life of Beethoven, recently printed for the first time in English, Ferdinand Ries records an amusing episode which took place while Ries was staying in Baden with Count Brown, an ardent Beethoven admirer, where he frequently played Beethoven's music, as often as not from memory.

"One day, weary of playing without notes," says Ries, "I improvised a march without a thought as to its merits or any ulterior purpose. An old Countess who actually tormented Beethoven with her devotion went into ecstasies over it, thinking it was a new composition of his, which I, in order to make sport of the other enthusiasts, affirmed only too quickly. Unhappily, Beethoven came to Baden the next day. He had scarcely entered Count Brown's in the evening when the old Countess began to speak of the most admirable and glorious march. Imagine my embarrassment! Knowing well that Beethoven could not tolerate the old Countess, I hurriedly drew him aside and whispered to him that I had merely wished to make sport of her foolishness. To my good fortune he accepted the explanation in good part, but my embarrassment grew when I was called upon to repeat the march, which turned out worse since Beethoven stood at my side. He was overwhelmed with praise on all hands and his genius lauded, he listening in a perturbed manner and with growing rage until he found relief in a roar of laughter. Later, he remarked to me, 'You see, my dear Ries, those are the great *cognoscenti* who wish to judge every composition so correctly and so severely. Only give them the name of their favorite; they will need nothing more.'

"Yet the march led to one good result: Count Brown immediately commissioned Beethoven to compose three marches for pianoforte, four hands." (The marches were Opus 45, dedicated to Princess Esterhazy.)

VALSE CHRISTINE

JULY 1923

Page 455

graceful waltz movement in modern style. To be played with large full tone, Grade 4.

Tempo di Valse M.M. $\frac{3}{4}$ = 72

RUDOLF FRIML

Tempo di Valse M.M. $\frac{3}{4}$ = 72

mf *rit.*

a tempo

Fine

D.C.

CUPID'S APPEAL

A drawing-room piece in the popular manner. Already a great success Grade 3 $\frac{1}{2}$

H. ENGELMAN

Moderato con espress. M.M. $\text{♩} = 72$

p dolce

dolce amoroso

p

rit.

a tempo

Quiet

Last time to Coda

p

animato con moto

mf

ff

poco dim.

ff

THE BROWNIE'S FROLIC

Down along the rocky shore
Some make their home,
They live on crispy pancakes
Of yellow tide-foam;

Some in the reeds
Of the black mountain-lake,
With frogs for their watch-dogs,
All night awake.

F. FLAXINGTON HARKER
Op. 29, No. 2

A characteristic number from a new set: *Fairy Tone Pictures*. A good study in accuracy in staccato chord work, Grade $\frac{1}{2}$.

Allegretto scherzando M. M. $\text{♩}=108$

DANCE OF THE ROSEBUDS

A charming little dance movement in schottische rhythm. Grade 3.

FREDERICK KEAT

Allegretto

Non troppo Alleg

Allegretto

Non troppo Alleg

mf

marcato

1 2 4 5 1 2 3 5

2 3 5 1 3 4 3 1 2 3 4 2 3 4

4 3 1 2 3 4 3 1 2 3 4 2 3 4

5 3 2 1 3 4 3 1 2 3 4 2 3 4

Fine mp dolce

rit.

D.S.

GRAND MARCH PROCESSIONAL

JULY 1923

Page 459

ving a well-marked rhythm of four steps to the measure, with an apt quotation from Mendelssohn. Grade 3½.

WALLACE A. JOHNSON

Op. 92

Tempo di Marcia M. M. $\text{♩} = 120$

Tempo di Marcia M. M. $\text{♩} = 120$

(MENDELSSOHN)

Grandioso

Fine TRIO

Fine of Trio

D. C.

con espress.

basso marc.

rit.

D. C. Trio *

MENUET

from "MILITARY SYMPHONY"

One of the most spontaneous and care-free inspirations of the most genial of all great masters.
SECOND

J. HAYI

Moderato M. M. ♩ = 108

SECOND

MENUET
from "MILITARY SYMPHONY"
PRIMO

Moderato M. M. ♩=108

J. HAYDN

Moderato M. M. ♩=108

10

p dolce

Fine

SECONDO

Processional March

Originally published for organ. Good for indoor marching.

SECONDO

J. FRANK FRYISINGE

Tempo di Marcia M.M. $\text{♩}=66$

Processional March

Tempo di Marcia M.M. $\text{♩}=66$

ff

rall.

fff

fff

con dolcezza

rit.

a tempo

mf

p

D.S.

Fine

PROCESSIONAL MARCH

Tempo di Marcia M.M. ♩ = 66

PRIMO

J. FRANK FRYINGER

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in 2/4 time and is primarily in G major (indicated by a single sharp sign in the key signature). The notation is dense, featuring various note heads, stems, and bar lines. Several performance instructions are included: 'ff' (fortissimo) at the beginning of the first staff, 'rall.' (rallentando) in the middle of the first staff, 'fff' (fortississimo) in the middle of the second staff, 'ffff' (fortissississimo) in the middle of the third staff, 'Fine' at the end of the fourth staff, 'p con dolcezza' (pianissimo with tenderness) in the middle of the fifth staff, 'mf' (mezzo-forte) in the middle of the sixth staff, 'a tempo' (at tempo) in the middle of the seventh staff, 'rit.' (ritenue) in the middle of the eighth staff, 'p' (pianissimo) in the middle of the ninth staff, 'D.S.' (Dove Siamo) at the end of the tenth staff, and 'mf' (mezzo-forte) in the middle of the eleventh staff. Fingerings are marked with numbers 1 through 5 above or below the notes. The music is divided into measures by vertical bar lines.

IN LILAC LAND

A good intermediate teaching piece both for rhythmic practice and evenness of finger work, Grade 3

Tempo di Mazurka M. M. ♩ = 126

THEME

from the "ANDANTE"-5th SYMPHONY

P. I. TSCHAIKOWSKY

appealing dramatic number from the great Russian master. The inner voices must be given due proportion, Grade 4

Andante M. M. = 54

LEGEND

THE ETUD

PAOLO CONTE, Op.

The song-like melody is to be brought out with a "pressure touch," the figure in 16ths sustained by the pedal, furnishing a harmonic background.

Grad

Andantino M.M. $\text{♩} = 126$



SIX COMPOSITIONS

BY

CHARLES HUERTER

FRANK LaFORGE, Noted Composer and Pianist,
PHILIP GORDON, Well-Known Concert Pianist,
GEORGE EDGAR OLIVER, Noted Albany Critic
and Musician, and Many Leading Pianists and
Teachers are Enthusiastic over These Interesting
New Piano Numbers.

VALSE BURLESQUE

Catalog No. 18664 Price, 60 Cents
A gay melody with modern harmonies and
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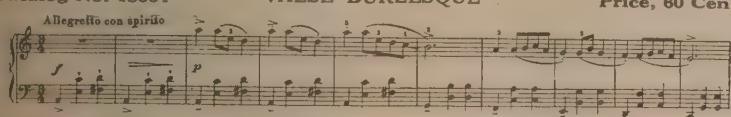
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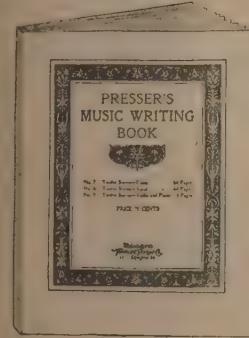
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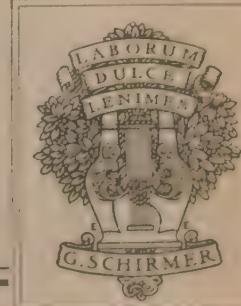
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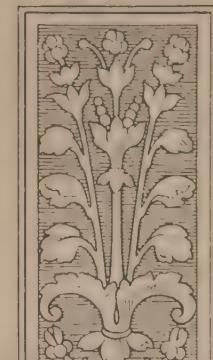
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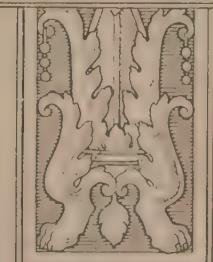


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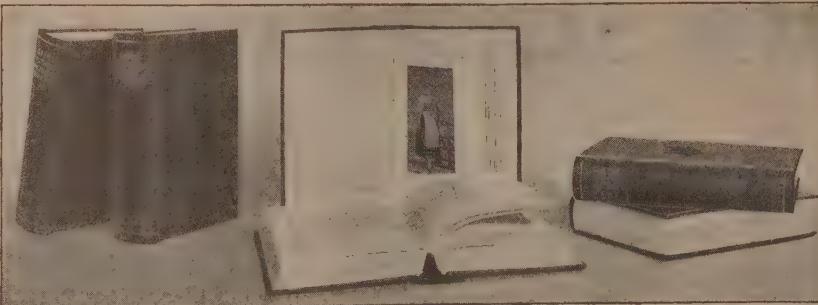
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Andante espressivo e cantabile

VIOLIN

PIANO

JULY 1923

Page 475

0 *accel. e cresc.*

più rit. *ten.*

accel. e cresc. *cresc.* *espress.*

ff marcato *rit.* *a tempo*

largamente e appassionata *dim.* *a tempo* *tranquillo*

molto rit.

ff *largamente*

accel. e cresc. *ff*

ten. *dim. e rall.* *pp*

dim. *rit. e dim.* *pp*

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Words by
BERT J. BRANDON

THE KINGDOM ETERNAL

Music by
CLAUDE MEREDITH

Moderato

THE SONG OF THE THRUSH

THE ETT
Words and Music by
G. WARING STERBBI

The composer gives this most interesting account of the origin of this song: I was up on a hillside overlooking Lake George one matchless Sunday morning, when I heard the clear call of a bird in the forest at my back, sounding the notes E G E C, in perfect tune with the diatonic scale. The call was repeated a number of times, and always in the same key, tune and rhythm. While I could not find the bird, I concluded by the clearness of the tone, that he must have belonged to the thrush family.

Slowly and with great expression

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment is in basso continuo style. The score is set in common time, with various dynamics and performance instructions like 'mf', 'pp', 'p', 'rit.', 'a tempo', 'rall.', and 'sforzando'. The lyrics are integrated into the music, with the vocal line providing the melody and the piano providing harmonic support. The vocal parts are as follows:

- Staff 1: The wood-land thrush, his clear notes fling-ing Like sil-ver flutes the for-est through, — To his
- Staff 2: (Like an echo)
- Staff 3: mate the call is wing-ing Down leaf-y aisles: and so to you — I send my song, its love-notes ringing O'er wood and vale, "My hea
- Staff 4: truel!"
- Staff 5: As when at eve the thrush is fly-ing Back to his nest, his love-cal
- Staff 6: clear To his dear mate is soft-ly sigh-ing; I call to you, do you not hear What my
- Staff 7: heart is sad-ly cry-ing?
- Staff 8: Come back to me, O come, my dear

Upon returning to my abode, I played the call several times, and then the theme of this melody came to me as a real inspiration. I played it substantially as it is herewith, and at my first opportunity, set it down. On my return home, (a year ago) I tried to find suitable words, but after long search, failed. So for a long time the music lay idle. Finally, the melody haunted me so much and cried for words, that I set about writing them.

HILANDER JOHNSON

LITTLE BOY SLEEPYHEAD

Moderato

CLAY SMITH

Moderato

Lit - tle boy sleep - y - head, twi - light is fall - ing, And shad - ows are gath - er - ing
 Lit - tle boy sleep - y - head, days would be drear - y, Ex - cept for the think - ing of
 near. To And

you from out yon - der your dream-friends are call - ing While I stand in lone - li - ness here; I.
 man - y a night has been watch - ful and wear - y While wait - ing for day-break a - new; But my

gaze on your face where the smiles gen - tly hov - er, As soft as the moon-light that gleams,
 hand will be strong and my heart will grow bold - er With ev - 'ry bright morn - ing that gleams, And I
 If some

wish that some day your fond heart could dis - cov - er To give me a share in your dreams.
 day you will nes - tle your head on my shoul - der And give me a share in your dreams.

IF ANY LITTLE WORD OF MINE

PAUL AMBROS

Andante

if an - y lit - tle word of mine May make a life the

bright - er; if an - y lit - tle song of mine May make a heart the light - er, God help me speak the lit - tle word, An

rall.

take my bit of sing - ing, And drop it in some lone-ly vale To set the ech - oes ring - ing.

rall.

if an - y lit - tle love of mine May make a life the sweet - er; if an - y lit -

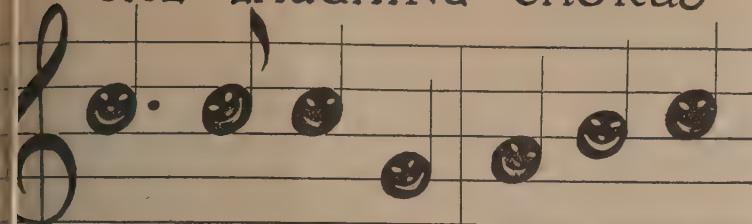
care of mine May make a friend's the fleet - er; If an - y lit - tle lift may ease The bur - den of an - oth - er,

rall. cresc.

give me love, and care and strength To help my toil - ing broth - er.

rall.

THE LAUGHING CHORUS



Ha ha ha ha ha ha ha

Bass Note Routed Cat

A. E. Mackle, pastor of St. Paul's Methodist church at Danville, Pa., was giving a forceful sermon to his flock on the theme, "The Least in the Kingdom." Near the climax a big cat meaningfully leaped into the church, sneaked down the aisle, and hid in the organ. No one paid attention to the incident until a loud, sharp "m-m-e-e-ow" came from the organ.

The minister, greatly disturbed, stopped the sermon and announced that the cat would be ejected or he would break off the organ and dismiss the congregation. Organist, mustering her courage, crept into the organ, turned all the air at her disposal into the instrument and sounded the deepest bass note. The expedient was eminently successful. With a terrible yowl the cat dashed from the organ and leaped out through a window.

—From *Pathfinder*.

Favorite Songs

NIE LAURIE



ER THROAT IS LIKE
A SWAN

W.S.

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al Questions You Can Answer
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How can I pay for my music
? (487.)

When are notes tied in playing
on the organ? (488.)
Had Bach any musical sons?

How many "Strads" are there in
the world? (492.)

What was Lamperti's method of
holding the out-going breath? (484.)
What is the source of the hair for
bows? (492.)

What musical advantages can
I offer? (439.)

Give three remedies for false tension
in piano teaching. (441.)

10. Why should the pedal be used in
playing the compositions of Bach? (441.)

11. In what ways is a slow movement
more difficult to play than a fast one? (442.)

12. What is the "Alberti Bass?" 443.)

13. Under what three heads may a
composer's work be considered? (445.)

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Company benefit vocal teachers and
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15. What are the first requirements
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hours? (454.)

18. In what ways has the teaching of
music in the public schools influenced
private teaching of it. (451-2.)

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As the years pass, the teacher of voice production or emission and singing realizes more and more that some things which used to appear to be of fundamental importance were not fundamentals at all, but merely devices for use in trying to secure the correct application of principles. A knowledge of the few natural laws underlying tone production and the clear formulation of the few fundamental principles based upon those laws, enable the instructor to go more directly to the heart of the subject and to obtain satisfactory results in less time and with a smaller expenditure of effort.

There are those, unfortunately for the profession and for the students of singing, who apparently fail, through lack of sufficient interest or for some other reason, to "think through" to the underlying principles of tone production, and who attempt to do their work by the use of devices alone. Thus they and their pupils are hindered from attaining the greatest possible results; for, while principles, if they be really principles, are of universal application, devices necessarily are of limited use. A device that works well with one student may fail to be of service to another.

There are to be found teachers of singing who hold and declare that it is unnecessary to pay especial attention to the factor of breath control in training the singer. They say that to "breathe naturally" is all that is necessary, provided that the tone is properly placed, or the vowel is correctly produced. They are undoubtedly right, provided that one is able to place the tone properly, or to correctly produce the vowel, without paying especial attention to the development of artistic breath control for singing. But that is just the point.

The principle involved, and a fundamental one, is control of the singing breath. If these teachers are able to secure that by working directly for the placement of the tone, or for the correct production of the vowel, and the result is a beautiful quality of tone, with effortless production on the part of the singer, no one will quarrel with them because of their peculiar way of looking at the problem. But experience teaches that the more direct way of securing results is to find out underlying principles and proceed to show the student how to bring them into play in the most straightforward manner.

As the singer's problem is to secure plenty of breath with the least possible effort, he must learn to stand, or take a position or pose the body in such a way as to permit the breathing muscles to function in the freest manner. This is inhaling naturally, just as does the healthy baby a year old, but in the end in an enlarged or developed way. Very few students, men or women, so stand when they come to the instructor for their first lessons. On the contrary, unfortunately too many of them take a standing position which cramps the inhaling muscles and also prevents the free action of the rib and abdominal muscles in the act of exhalation for singing. Standing with the upper chest continually up, yet without the slightest strain, is the first thing to be insisted upon for students of singing. The next step is to attain skill in sending out the breath very slowly, steadily and with necessarily varying pressures, in the act of emitting tone. This is that control of the breath of which we hear so much, but which is so seldom in evidence. Without this power, the second fundamental principle, namely, "freedom from rigidity throughout the body, particularly at the tongue, jaw and neck," cannot be retained in the act of singing.

This responsive freedom, as the writer calls it, is not a device, it is a principle underlying the production of good tone. It is a principle, because it is founded upon a natural law which cannot be contravened without disastrous results to the tone. The manner of securing its application in

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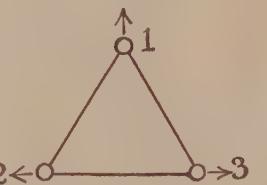
Edited for July by FREDERICK W. WODELL

A "Method" or System in Teaching Singing

the work of the studio may be called a device; and there may be a dozen of such devices in use. Herein is scope for the ingenuity of the instructor.

Lamperti, the elder, to secure the necessary control of the outgoing singing breath at the crucial moment, namely, at the time of the start of the tone, said, in effect, "let the pupil, having taken a full, low breath, without hesitation begin to sing, at the same time imagining and feeling at the stomach that he is taking in more breath."

Another way of putting it would be this: At the moment of beginning to sing, let the pupil will to feel at the point just under the breast bone, at the point high up under the shoulder blade, and at the point midway at the top of the chest, a very slight expansive sensation. During the act of sustaining the sound, let the sensation at the points described continue, varying in degree of intensity with the variation in the force of the sound, less with weaker tones than with fuller, louder ones; less at the top of the chest as the pitch descends than as it ascends. As the sound is prolonged, the acute observer among students will say that he is "coming in," and not expanding, at the pit of the stomach and back, in which he is correct. Yet the sensation of a gentle expansion at the three points of the "triangle"



mentioned is still there, in some degree, and should be retained to the end of the tone, when the muscles may be completely relaxed for rest purposes in the work of the studio, and in actual singing, if opportunity serves, as in the case of a beat or two or more of rest.

An illustration which has been useful in this connection runs thus: Let the student imagine the expansion at the "triangle" on beginning to sing to be similar to the feeling he will have in his right arm when he has placed his hand under the elbow of a feeble old lady to assist her to get up into a street car, firmly but gently lifting. As the pitch descends or he wishes the tone to decrease in power, or he is coming to the end of the phrase, let him imagine the expansion at the "triangle" is taking on the character of the feeling he will have when, standing on the ground, with his hand under the elbow of the old lady, he is gently "letting her down" off the street car. He is still lifting, as he will appreciate, out-

ward and upward, though he knows well enough that he is "giving way" to some extent also, or the old lady would never reach the ground.

In all this lifting or expanding there must surely be no effort at any time which shall take on in the least degree the character of stiffness or rigidity. "Rigidity is the enemy of all Art."

With Principle number one, namely, the control of the outgoing singing breath in successful operation, Principle number two, the "responsive freedom" of the whole body, particularly the tongue, jaw and neck, can be secured and retained in the act of singing, whether on high or low, loud or soft tones. In bringing to the consciousness of the student just what is this responsive freedom of the parts of the vocal instrument to which reference has just been made, there is scope for the employment of many devices, and here again the cleverness of the teacher comes into play.

It is of great importance, however, that a device be not mistaken for a principle. A device may help one pupil, and fail to be of service to another. A principle, if it be in reality such, must be brought into use, if the best results are to be obtained. With Principle number one, namely, the control of the outgoing singing breath in successful operation, Principle number two, the "responsive freedom" of the whole body, particularly the tongue, jaw and neck, can be secured and retained in the act of singing, whether on high or low, loud or soft tones. In bringing to the consciousness of the student just what is this responsive freedom of the parts of the vocal instrument to which reference has just been made, there is scope for the employment of many devices, and here again the cleverness of the teacher comes into play.

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The writer has been led by long experience as singer and teacher, to the conviction that the two principles which have now been discussed together with the skillful use of the free vocal instrument as shown by the location of the sensation of vibration in the mouth, face and head, according to the pitch and power of the tone, the latter constituting a third principle of voice use, comprise all the principles involved in correct voice use in singing.

The question of registers, which in years gone by was thoroughly studied and worked out from various angles, and which used to be in vocal circles a point of much controversy but is now little referred to by skilled instructors, settles itself when the three principles referred to are in use, and this without any special attention or the bringing into play of particular devices or dodges to cover up defects at certain points in the ascending vocal scale.

A register is a term which needs exact definition each time two students or teachers of singing start a discussion of the topic. Without going into such discussion, it may be said that if the student is brought to know what is a good vocal tone, one of sweet, clear, steady sound, and to will it, at the same time bringing the three principles into play, he will find no breaks at any point in his scale, and will be able to sing any vowel with its own characteristic intelligible form, and to color all vowels for purposes of expression or interpretation.

SELDOM do we get a characterization so complete and so convincing as the following, which we quote from *The Musical Leader*:

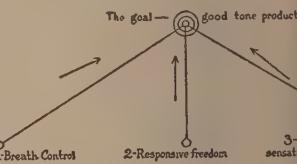
"The singers who retain the strongest and longest hold upon the hearts and minds of their public are the Interpreters in this, our 'House of Life,' who bring to a song its proper lyric and dramatic interpretation in which the words, the sit-

Teaching the Principle

DIFFERENT pupils require different treatment. The same pupil at different stages of development requires varied treatment. The skilled voice teacher is very like the skilled physician. He must be a good diagnostician, carefully examining patient and observe conditions and treatments at frequent intervals, and prescriptions (exercises, devices, phases) and directions accordingly.

At first, in ninety-nine cases out of a hundred, the diagnosis will indicate the necessity for emphasis upon the attainment of ability to bring the fundamental principle—control of the outgoing singing breath—into play. When this has been worked out to some extent, the student is strengthened and prepared to obey, to realize the mental concept in this connection, and then will come the work upon the second principle, the securing and retaining while singing of the conditioned responsive freedom of the parts of the vocal instrument in particular and body generally. After this has been accomplished in some degree, and the student is able to apply fundamental principles one and two with some success, the application of the third and last principle, namely, the location of the sensations of vibration, according to the pitch and power of the tone, may be entered and stressed, remembering always that this third principle can best be brought to use when the first two principles are followed.

Now, after a time, there may be a return to the further development of body and of skill in connection with control, followed by further work in responsive freedom, and again in third place, yet additional development in the use of the free vocal instrument—in the intelligently willed location of the sensations of vibration. So that the work of training for good production proceeds along three lines in some such manner as indicated by the following diagram:



The experience of approved instructors running over many years has shown that various devices may be used with results in securing the power to sing the breath slowly, steadily and with energy, while singing. The writer is convinced that one of the necessary conditions is the keeping of the upper chest continually up, though without strain. This in itself, will more or less compel contraction of the chief breathing muscles, let the upper chest fall at the moment of starting a tone is certain to cause the position of the larynx, as well as the body generally, and cause a contraction of the parts of the vocal instrument generally.

To do a series of "Quick Lahs" with the jaw hanging motionless, as floating in the air, and with very little action of the tongue, sending the air out in a slow, steady stream, gives a good foundation of the throat and parts which are concerned when the silent work is continued without break into light conversational weight of tone, ensures open throat and comfortable production of tone. Maintain the aforesaid freedom of the vocal instrument, however, when

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Samson et Delila"

THE delightful romance, the gorgeous pageantry, the delicate poetry to be found in the Bible have time and again been made the subject for operas. On the writer's worktable are several books of reference giving quite an amazing number of operas with plots taken deliberately from the Bible or suggested by the Bible. H. E. Krehbiel, in his second book of operas, devotes two chapters to the subject.

Since most opera is continental in origin, this is not surprising, when we realize that the early stage had as its most stable background an ecclesiastical setting. The early drama and the church were at one time inseparable.

In England, however, the attitude toward opera plots taken from the Bible was hostile, so that when Gounod's "Queen of Sheba" was translated it appeared as "Irene," although in the plot there was little connection with the Bible other than the names. Massenet's "Hérodiade" was transplanted from Palestine to Ethiopia in fear of the British censors. Verdi's "Nabucco" was brought out in London as "Nino, Re' d' Assyria" to pacify the pious.

The Saint-Saëns opera is said, by some investigators, to be the only Biblical opera closely following the Biblical story to have reached any great success. The plot of Samson was a very popular one with the older Italian writers. It survives now only in the Handel Oratorio and in "Samson et Delila." Among those who used this as a subject for an opera were Racine and Voltaire. Their work, however, was not performed.

Saint-Saëns started to work on "Samson" in 1869. His cousin, Ferdinand Lemaire, wrote the book. The opera was finished in 1872 and some private performances of separate acts were tried. It was first performed, thanks to the influence of Liszt, at the Grand Ducal Opera

House at Weimar, December 2, 1877. It was given in Brussels in the following year but was not heard in France until 1890 when it was given in Rouen (eighteen years after its completion). It was first heard in Paris in the same year. It was given in the same year as an oratorio in New York City, under the baton of Walter Damrosch.

The first New York operatic performance took place in 1895, with the great Tamagno in the rôle of Samson. It was first performed in London fourteen years later. For years the opera was felt to be musically in advance of the public taste. With the exception of the famous aria *Mon cœur s'ouvre à ta voix*, very little was known of it. At this day it seems one of the most melodious of all operas of the times. The great success of Caruso in the leading rôle added much to its popularity in recent years.

At first the opera made a rather weak impression when given in New York; but this was due to the lack of effectiveness of the final scene. The recent production of the Metropolitan leaves nothing to be desired and makes a magnificent climax.

The great popularity of "Samson et Delila" may be traced to several sources. First, the climax of the plot utilizes one of the most dramatic and spectacular incidents in all history. Then the subject appeals strongly to human susceptibility to the romance and mysticism of the East. Saint-Saëns caught this spirit to a wonderful degree; and this he expressed in music which, without any attempt to reproduce exotic idioms, is redolent of the voluptuous life of the East. Also, the public is more unappreciative of the composer giving the "Prima Donna Rôle" to the contralto, in parting a charm inherent in this voice, at enabling thus some of their most favorite singers to appear in parts suited to their genius.

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Act I—Before the Temple of Dagon. A crowd of Hebrews lament their misfortune. Samson, tries to encourage them. In a general mêlée Samson wounds Abimelech. The High Priest of Dagon comes out from the temple and curses Samson. Delila comes from the temple, singing of spring, and invites Samson to visit the valley where she lives. Samson surrenders to Delila's charms and as she sings is so subdued as to become entirely at her mercy.

Act II—Delila's Home in the Valley of Soreck. Delila, richly attired, awaits Samson. Dagon urges her to success in her designs. Samson arrives and Delila greets him tenderly and sings the wonderful *Mon cœur s'ouvre à ta voix*. She seeks from Samson the plans of the Hebrews and, failing, calls the Philistines who overpower him.

Act III, Scene I—A Prison at Gaza. Sightless, his locks shorn, and in chains, Samson grinds corn for the Philistines. He calls on the Lord to pity his distress, which prayer is echoed by a group of woeful Hebrew prisoners who share the misery and degradation of his condition.

Scene II—Magnificent Hall in the Temple of Dagon. The High Priest, Delila and the Philistines rejoice over the downfall of their enemies. Samson is brought in that they may make sport of him. Delila taunts him for his weakness. He asks a Youth to lead him to the great pillars of the temple. Praying to God for strength, he strains at the pillars which fall and the temple tumbles in ruins on the shrieking and groaning people.

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Played for Moving Pictures

WHEN I was quite a little girl I commenced the study of piano and greatly appreciated the effort made to give me a musical education. All went quite well until my sister was old enough to take an interest in music, too. Of course, mother wanted to give her every advantage I had and made a still greater effort to find the means to do so. Finally my teacher persuaded mother to allow me to discontinue my school studies and devote all my time to music, offering to take me into the college as elementary teacher.

Of course I was delighted with the idea and ready and eager to do all I could to help. While studying and working under him I had an opportunity to play accompaniments for a baritone singer who was a little rusty and wanted to brush up on all his operas, etc. My! that was wonderful practice, both the singer and myself profiting much, musically and financially, from evenings spent in that way. I played for several years in a Sunday School not receiving a great reward, but it was all good practice and helped a little.

My ambition was still running high and as I was not making the progress I thought I should, I decided to change teachers, which meant added expense. Of course, I lost my position in the college, but secured a few private pupils and also played at weddings, sometimes alone and at other times with a fellow student who was studying violin. Those engagements were very pleasant to me and quite remunerative. Finding I couldn't make enough at odd jobs and desiring to help out at home all I could, I accepted a position as assistant teacher in a private kindergarten, also playing little songs and marches for the children. This occupied only my mornings, leaving my afternoons free for practice and pupils.

I tried to accept every opportunity that was offered and put my musical education to every use that was possible. I accepted a temporary position playing in a movie in the evenings, my mother accompanying me. Of course, this work I did not enjoy but it lasted only a short time.

I sang in a choir and was librarian, taking care of the music and arranging the Sunday programs, which also added a little to my earnings.

About this time my ambition received a check in the form of a young man who persuaded me that I would be far happier married. Of course I agreed with him and consented. I now have two little boys whom I expect to educate into good musicians. They have started the study of piano, and naturally I would want them to have the best instruction possible so it will be an incentive to me to keep pushing ahead.

MRS. J. F. BUSH,
Oregon.

Picked Tomatoes to Pay First "Etude" Subscription

FROM the time the machine and the flower "stand" served as piano, music was my ambition. At the age of eleven my parents bought me a piano, and lessons continued irregularly until I had taken about twelve months. By that time I could "pick out" most anything in the hymn book, and had a number of "pieces" in my repertoire, so lessons were discontinued. I was thoroughly interested and anxious for further study, but times were hard and it was too much trouble; too much trouble (think of it!) to drive four miles "just for a music lesson."

In the meantime I had grown older and had learned to drive a horse; and the desire for more music being always uppermost in my mind, I'd save all my earnings; and when I had money for a short "term" of lessons, I'd drive in "town" for one-half hour lessons once a week. While I'd only get a few lessons each year it managed to keep up interest and enthusiasm. I gathered tomatoes and carried along, and in that way paid for my first subscription to THE ETUDE.

What it has meant to me I could never express! Nor could I ever thank the editor and its splendid corps of contributors enough. I always find an answer for my problems, and suggestions for better, more efficient work from its pages. I have not been without it from that day; and it is still my greatest source of knowledge, comfort and delight.

I never refused to play when called on, and always assisted in everything musical in the community; and when a class of nine was offered me I hesitated, for I did not feel that I was qualified. However, I decided to try, and I was delighted with the results, and my patrons were well pleased. I saved every cent I could and at the end of school went to a nearby conservatory for a term of ten weeks. The one great ambition of my life had been to study at a conservatory, and it was indeed a happy ten weeks.

My class more than doubled the next year, and the third year I enrolled sixty-five. On Saturdays I went to the city for special work and by attending summer school finished the course of "Supervisor" in six months. The next year I had a class of thirty-five, all taking two lessons a week with the exception of four. They were such splendid workers, and I was so enthused I did not realize I was overtaxing my strength, and the saddest part of this story is—after lessons and commencement were over I had a complete breakdown, and consequently have not been able to do anything for more than a year. Right here I want to say to those who perchance may read—"watch your step"—remember my experience. Just when I was reaping the re-

ward from my years of hard work, I was cut down, and I fear permanently, so far as music is concerned. Those of you who love teaching know what this means to me.

Just one word of thanks to THE ETUDE for all it has done for me, and let me ask its vast number of readers to join me in three hearty cheers for its long life and prosperity.

BESS H. MILLER,
Kentucky.

Worked as Business Manager

I WANTED more than anything else to become a first-class piano instructor. But how to pay the cost?

I was at the time secretary to the superintendent of schools in a small town and had charge of the high school library. My early musical training had been superficial and, because of having had to make a new start, undoing much of several years of careless habits, I did not feel competent to apply for accompanying or the usual playing that many students do to defray expenses. So, how was I to do it?

I thought hard and prayed hard. Then to help those prayers along I wrote to ten leading colleges and conservatories, stating very clearly my experience and asking for a place in either office or library. I heard from four or five quite promptly. Very courteous letters, expressing a real interest in my desire to help myself but regretting that they had nothing to offer me. The others apparently were too busy forwarding entrance application blanks to "live" prospects to even tell me that they regretted their inability to welcome me to their classes in the fall. At any rate I decided there was no hope in them but kept on praying and watching for some way to open up. When school closed I gave up my work and went to the beach a few days where I had found a way to finance a much needed vacation or time of recreation.

Much refreshed, I returned home, wondering what was to happen next, and found a letter from the business manager of a nearby musical college of high standing, inquiring if I were still interested in the work for which I had made application. I answered by return mail and almost as quickly received another letter asking that I call at my earliest convenience. I took the first train the next morning.

At the end of that interview I accepted two positions in one, secretary to the business manager and librarian of the college, with the supervision of two attendants (students defraying a portion of their tuition) and the privilege of living in the building. My duties were to begin five days later. I broke the news joyfully to my parents and on the day named was there ready for work.

That day was three years ago and I am still here. I have not only worked through the two semesters of the regular school years but have stayed during the summer sessions also. I took some classes at the College of Liberal Arts of the University of which this College of Music is a part and acted as monitor to defray my tuition there. So for over eleven months each year I have worked and studied.

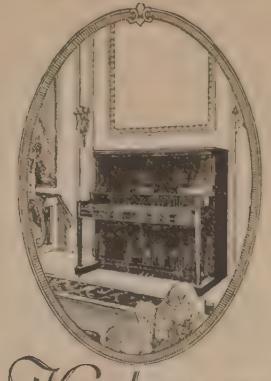
No one I think would say it has been easy to work five or six hours a day and then in the evenings practice and prepare lessons for the next day, when I wanted, perhaps, to go to the theater or a party or was so weary that all I could ask was just to rest. No, working one's way through college is no child's play! Not only does it mean real flesh and blood labor but it means sacrifice—sacrifice sometimes of the more becoming dress when another seems more practical or costs less, sacrifice of part of the good times that come naturally to youth and sacrifice of some delightful companionships through being "on duty" such a large part of the school day.

Besides sacrifice, it means discouragements. For no one working his way can possibly accomplish as much, even through faithful effort, as he could if free to study when his mind and body were fresh and not wearied by the activities of a business day. And what is more difficult to endure than the knowledge that one has not been able to render to himself full value for time and energy expended? Yet through all the discouragements and the pangs of sacrifice there is a wonderful stimulation in the feeling of independence in being able to help oneself. But, though I have had to miss some of the friendships I might have had, I have been thrown in close contact with many of the faculty members and men and women of large vision, fine ability and all of whom are ready with a word of encouragement, knowing what the struggle of student days means.

But more than all this I would not take anything in the world for my experiences of these three years and those I will have in finishing my college course. For not until one has had some strict business methods and has had to train and direct the work of others as well as meet them in a social way, can he have a fully rounded development. I know I will never be handicapped as many teachers are by their lack of business understanding and surely a good start toward my chosen work of teaching has been in the training and supervision of seven different library attendants.

Therefore, with much for and much against earning one's own musical education, if I had to begin all over again I'd do it gladly. To anyone in good health yet hesitating to make the start, I say, "Have faith. Make the effort. Work hard. It's worth it all!"

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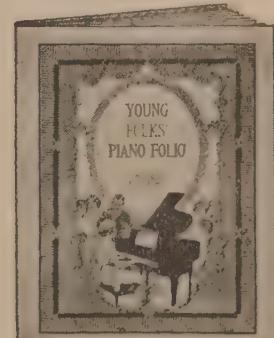
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a serious handicap. Physical disease is at the bottom of the student's slide along the bench. Stainer in minute directions about acquiring correct seat and has explained why use of position interferes with acculturating. The writer has known only one person who was in no hurry to "get Stainer." Most seem to feel that by doing fiddling and dinky stuff; are really mastering the most student of organ technic in forms of mind and muscle which can succeed later—in short, laying a foundation on which the most superstructure may be built.

all, false pride accounts for so

much hurry; hurry makes for the taking of short cuts; and short cuts cause cracks in the foundations. That is why one sees so many leaning towers in the musical world. The student who approaches the organ with mind intent upon the superstructure and its embellishments and content with the swift laying of a poor foundation, is certain to produce a leaning tower. It points toward heaven, all right, but in the end must topple to earth.

The true principles of organ playing are as fixed and unalterable as any laws of the universe; and transgressions against them exact a price—the price of success. If one would be the organ's master he must first be its slave.

Using the Piano in Religious Services

By George S. Schuler

Author of the Highly Successful Book, "Evangelistic Piano Playing"

conduct successfully and smoothly a service at gospel meetings, a clear understanding between the director and pianist is essential.

accompanist should be as well for his duties as the director, which will eliminate the feeling of superiority of one over the other. Cooperation with the accompanist is the key to every successful director.

that the accompanist may help at the work which the director is to accomplish, he must be as free as was the case with the time of the slaying of Goliath. He must work with his own hands, and proceed in his own way, as it does not frustrate the director.

contemplating changes, such as a hold (where a hold is not changing tempos from fast to vice versa, the omission of the or some similar change, the director should always inform the accompanist avoiding the humiliation of

be anything but that which you desire, or to find him with eyes glued to the song book instead of watching you.

How often have such accompanists disregarded the rest for the fourth beat where a dotted half-note occurs in quadruple measure, making thereof a measure of three beats. Upon such occasions the congregation follows the accompanist. These are some of the reasons which successful directors give for employing their own accompanists.

Trained Accompanists Are Rare

Who would venture the assertion that in the towns where we hold meetings no piano players are procurable? The fact is that every town of fair size boasts of one or more good musicians, some of whom have done concert work with credit. At this point one hears the challenging question, "Why not use home talent at the meetings, and thus eliminate expense?" The answer is very simple; such persons have not cultivated the art of leading a congregation, which is a great accomplishment.

Go with me to a Sunday School convention in a town where it was my privilege to be the accompanist for Mr. E. O. Excell. During the singing of a new song, the congregation being engrossed with the words, the music began to drag in spite of his directing, although I was doing the best I could to spur them on.

At the conclusion of a verse he said, "How many like this song?" Very naturally he received a response.

"Do you think we could sing it any slower?" This remark, of course, brought forth a little laughter. Even then only part of the congregation comprehended its meaning.

"When we sing the next verse if you cannot follow me, listen to the piano."

At the conclusion of this verse, he said, "We are now singing it as it should be sung."

Watch the Leader

I also recall an expression used by Dr. D. B. Towner when the congregation was lagging: "One eye on the book and two on the leader is the rule of this meeting."

Never force the accompanist to play ahead of the singing of the congregation. The inevitable result will be a complete

(Continued on page 490.)

How to Make a Prelude

an understanding as to how much of the portion of the hymn it is to be played as the prelude. Be sure the accompanist clearly understands directions, for if he has played for directors, the motions or signs which are very apt to lead him to a conclusion.

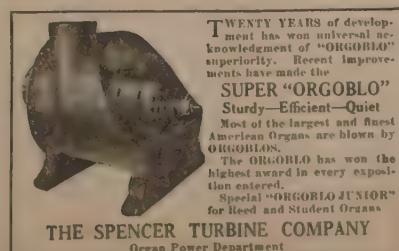
During the course of a hymn the congregation should be singing too slowly, do (of yourself) to bring them up. This is futile in many cases as you have a good choir behind you. The accompanist the fact of this or fastness, and let him help you to the right tempo.

less as to what directors think he, the fact remains that the director is led by the accompanist, proficient, which is taken for granted. If a director has been unfortunate to have an inexperienced director he will appreciate this; for nothing more exasperating than an accompanist pounding away and playing the organ at its capacity the tempo of which may

Hands Play Differently

By Larelda Kraus

believe our hands are two children (eight blocks, or eight measures in length of a study). This child, hand, walks; and the other one aeroplane ride. Now at every air-line) the aeroplane is going as to keep even with the child and both get to their destination in time.



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b. The Lord Is My Rock Edwin H. Pierce

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O Master Let Me Walk with Thee (High or Low).Paul Ambrose

ORGAN NUMBER

Short Postlude in G...E. S. Hosmer

SUNDAY EVENING, September 2nd

ORGAN NUMBER

Twilight Reverie.....G. N. Rockwell

ANTHEM

a. My Faith Looks up to Thee Brahms—Neidlinger
b. Abide in Me, and I in Thee J. Truman Wolcott

OFFERTORY

Close to Thee (High or Low) C. S. Briggs

ORGAN NUMBER

March Brillante.....C. H. Lowden

SUNDAY MORNING, September 9th

ORGAN NUMBER

Morning Prelude.....E. W. Reed

ANTHEM

a. Make Me a Clean Heart, O God.....A. W. Lansing
b. Show Us Thy Mercy, Lord William Baines

OFFERTORY

Guide Me, O Thou Great Jehovah (High).....J. W. Lerman

ORGAN NUMBER

Stately March in G...J. L. Galbraith

SUNDAY EVENING, September 9th

ORGAN NUMBER

Moonlight Serenade.....G. B. Nevin

ANTHEM

a. Like as the Heart J. Christopher Marks
b. Come Holy Spirit, Come Geo. Noyes Rockwell

OFFERTORY

Cling to the Cross (High or Low) Daniel Protheroe

ORGAN NUMBER

Allegro con Spirito...F. H. Warner

SUNDAY MORNING, September 16th

ORGAN NUMBER

Song of the Angels...T. D. Williams

ANTHEM

a. Jesus, Name of Wondrous Love.....T. B. Starr
b. God is Love.....E. F. Marks

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disaster in that one or the other will be compelled to cease.

Allow the accompanist to bring them up to time gradually, which can be done in an unnoticed way, not detracting from the message of the song.

It is well to remember, too, that the average congregation is made up of persons who, for the most part (technically speaking), have not had the advantage of a musical education and know little or nothing of the significance of your motions.

The young director may be interested in knowing that Mr. Ira D. Sankey in Mr. Moody's meetings (except for an occasional meeting or two), never led the congregation with motions of the hand. He would be seated at a reed organ from which he did his directing, making an occasional motion of the hand at the beginning or conclusion of a hymn, at the place of a hold, or for some rhythmical or dynamic effect.

Accompanist Must Not Lose His Head

The good accompanist, however, must possess qualifications other than that of being a good technical pianist or organist. He must be a quick thinker, level-headed, resourceful, and not easily "fussed," coupled with a good musical temperament. When things go wrong for some unknown reason the accompanist must not lose his head.

It is necessary to interpret each verse in accordance with the thought of the poem. No two verses should be played alike unless the same interpretation is called for.

In addition to being able to transpose, which is a valuable asset, the accompanist must know how to improvise preludes and interludes.

The spirit in which the prelude of any hymn is played has a vital effect upon the congregation, "tempering," as it were, their receptivity of the atmosphere and spirit intended to be conveyed through the message of the song. This cannot be accomplished unless the accompanist himself has been imbued with the fire of divine truth.

The accompanist should always regard the judgment of the director who, in the final analysis, shoulders the responsibility of the service. Although the accompanist is in a position to make a suggestion or two, he should never be insistent upon having them carried out. If in spite of the faithful discharge of his duties, the singing is below standard, the director

stands responsible. If, on the other hand, the accompanist does not discharge his duties as expected, the criticism will come where it rightfully belongs. Many an accompanist has taken high honors because of having saved the day for an inexperienced director by his admirable playing. As a general rule, the public recognizes good playing.

Make it a point to watch the director's motions, studying his style. If he should lead a song a little faster or slower than you think it ought to be, pay him the courtesy which you would desire accorded to you as director.

Playing the notes of a hymn as written will not suffice. Put into your music as much soul and expression as you can, but do not lose yourself to the extent that you forget the director.

The accompanist has an important part in keeping the congregation from singing flat or dragging the song. The director can only caution the congregation of the errors between verses, but the accompanist must endeavor to prevent them throughout the singing of the hymn. If they sing flat or drag in spite of your efforts, which sometimes happens, play the melody as an octave, and with the left hand play the full harmonies. If the organ is being used, play the harmonies on the Choir or Swell, and the melody on the Great, an octave higher with some fundamental stop. In addition to the above play just enough ahead in anticipation of the beat. This art comes with experience, of course.

Keeping the Congregation on the Pitch

Take, as an example, organists of liturgical churches who, if they possess but one qualification for their position, it is that of knowing how to lead the congregation and keep them on pitch.

Other suggestions of minor importance could be given, but the foregoing are essential for co-operation between the accompanist and the director, the lack of which does much, not only to kill the spirit of the song service, but also that of the entire meeting.

As a concluding suggestion to director and accompanist alike, be advised to confine yourselves to the limits of the position which you hold, without complaint, and avoid being overbearing because of the advantages which may be yours. The brightness of two stars, shining simultaneously, will add greatly to the luster of the service, thus giving God the greater glory.—Reprinted from "The Moody Bible School Monthly."

The Organist and the Minister

By E. H. P.

THERE are two somewhat divergent theories as to the place of music in the church service. Each is good in its way, and it is no part of the duty of an organist to attempt a radical change in a parish where either one is the recognized custom.

One of these theories is that the hymns, anthems, solos and any other musical numbers which occur before the sermon, form a sort of independent "praise service," furnishing an appropriate prelude to the sermon, but having no close connection with it.

The other theory is that all that takes place should tend toward one definite mood of religious emotion, thus aiding and abetting the ideas of the sermon. This is akin to Wagner's principles in the music-drama.

In the Catholic, the Episcopal, and to a less extent in some churches of other sects, the particular topic for each Sunday is provided for by the Prayer-book or other authoritative publication; and the minister, the organist and the choirmaster may work together intelligently for a common

end, with scarcely any necessity for mutual consultation.

The most difficult situation, however, is in the case of churches which do not possess any such recognized standard, and yet desire to carry out what I have alluded to as Wagner's principle. To attain this, frequent conferences between the minister and the organist are necessary, and the latter should show himself ready to carry out the wishes of the minister in every way practicable. In case the organist finds it difficult to grasp the idea intended, he should ask the minister to make an early choice of the hymns he considers appropriate. Examining these, the organist will be enabled to select anthems having the same general sentiment. Incidentally, he will do away with the possibility of that very clumsy occurrence which sometimes comes to pass—having the words of an anthem exactly identical with the words of a hymn sung at the same service.

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Question and Answer Department

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Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronome markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Chromatic or Diatonic.

Q. When is a semitone (or half-step) chromatic and when is it diatonic? What is the exact meaning of these words? J. H., Potsdam, N. Y.

A. The semitone is chromatic when the pitch of a note is altered by an accidental, without changing its name, e.g., G to G[#], or B to B[#], or E to E[#]; these are all chromatic semitones. A semitone is diatonic when the name changes, e.g., F[#] to G, A to B[#], A[#] to B, G[#] to F, Ab to G[#].—Chromatic from the Greek *chroma*, color, from the intermediate notes having been formerly printed in colors. Diatonic, from the Greek *dia*, through, *teinin*, to stretch, meaning an extending of the voice through tones or sounds. The word chromatic is applied to notes altered chromatically and not in the scale indicated by the key-signature. The word diatonic is applied to the regular notes of the scale or key as indicated by the signature, or to a passing related key.

International Copyright.

Q. What is the duration of a musical copyright, as between this country and England? What does the copyright secure?—ARY D., Boston.

A. Twenty-eight years, which may be granted an extension of fourteen years more. It secures the right to copy, to perform and to import.

Transponirende.

Q. What is meant by "Transponirende Instrumente"?—H. M., Phila., Pa.

A. It is German for "transposing instruments." A transposing instrument is one which transposes the pitch an interval represented by the difference between the name of the instrument and the note C. The C clarinet does not transpose but plays in the key indicated. The B flat clarinet reads the music in the key of C but sounds it in B flat, a whole tone lower. The A clarinet reads in C, but sounds (transposes) a minor third lower; and so forth for nearly all the so-called transposing instruments, which are: the B flat and the A clarinet, the E flat clarinet transposing a minor third above; the Cor anglais and the Coro di basso, a perfect fifth below; a C horn, an octave below; a D horn, a minor seventh below; an E horn, a minor sixth below; a B flat alto horn, a major second below; a B flat basso horn, a ninth below; the piccolo flute, an octave above; the double bassoon an octave below; the double-bass (string), an octave below; the B flat trumpet, a major second below; a D trumpet, a major second above.

Sons of J. S. Bach.

Q. Among the many musicians of the Bach family were there any of the sons of the great Johann Sebastian Bach who became celebrated by their music and is any of it worth studying to-day?—S. A. M., 13th St., Philadelphia, Pa.

A. It would appear that the most talented, as a musician, of the sons of Bach was the eldest, Wilhelm Friedemann (1710-1784). Exceptionally gifted and occupying first-class positions, he might have attained a situation in the world of music second only to that of his great father had it not been for his irregular life and dissipated habits. As it was, however, he died in a state of complete poverty, a degenerate. He is often referred to as the "Bach of Halle," where he held the post of organist to the church of St. Mary, until 1764.

His younger brother, Karl Philipp Emanuel (1714-1788), became chamber musician (1740) to Frederick the Great of Prussia, but left that to succeed Telemann as organist and director of the music at the church of Hamburg (1767). He wrote the first methodical work on clavier playing and contributed a large number of compositions for the piano, besides many song and church compositions. By many he has been considered as the creator of the sonata; but, while he undoubtedly helped its development, the real innovator in sonata form for the clavier and in the technique of composition, as well as the true precursor of the modern style of instrumental music was Johann Wenzel Anton Stamitz (1717-1757). Nevertheless the six sonatas for piano, edited by Hans von Bülow and six others, edited by H. M. Schleiterer, as well as the two string quartets (in G and F) and the trio for two violins and bass are well worth studying by the serious musician. He is often referred to as the "Bach of Berlin" or the "Bach of Hamburg."

The youngest brother, Johann Christian (1743-1782), a talented composer, in the style of his brother C. P. Emanuel, whose

pupil he was, wrote a very great number of compositions in various forms: operas, oratorios, cantatas, arias, songs, part songs, symphonies, concertos, quintets, quartets, &c. What chiefly concerns us to-day is the fact that he was the first to play upon a piano—a piano with hammers—in a concert and that, by the vast quantity of his piano compositions, he was the means of popularizing that instrument. He is often referred to as the "Bach of Milan" or the "Bach of England."

Corelli's Rank.

Q. How does Corelli rank among composers of his time and of his nation? Are not his works quite out of date now?—E. D., Pittsburgh.

A. Arcangelo Corelli (1653-1713) was the chief representative of the Italian classical violin school; an excellent performer, but without seeking applause by his virtuosity. He exercised great influence over the composers of his time, notably over Handel. His works are so little "out-of-date" that they form the *vade-mecum* or indispensable book of studies for all violinists. A very good edition of his complete works was prepared and published by J. Joachim (Augener, London), the celebrated violinist and pedagog.

Changing the Text.

Q. I have always had it strongly drilled into me by all the teachers I have ever had that I ought never to change in any respect, or in any way to interfere with the compositions of the great composers—that they should be played or sung exactly as written, without alteration or addition whatsoever! Is this a law which admits of no exception? Cannot some latitude be allowed the performer, that is, the interpreter?—MARION, Broad St., Philadelphia.

A. The greatest respect and fidelity to the exact reading of the works of all compositions and particularly of those of the great composers must be observed; no alteration or addition to the notes, either in pitch or in time, can be tolerated. (a) Exception, however, may be made for compositions written for the piano, before the compass of the keyboard was extended to that of the present time, wherein it is quite evident that an octave passage or a figure would have been carried lower or higher, in order to complete the idea symmetrically, had the keyboard permitted. (See Beethoven, Sonata, Op. 2, No. 3, third measure from end of Allegro con brio, where bass would continue in broken octaves down to lowest C; the same, Sonata, Op. 10, No. 3, *Presto* movement, continue the figure of preceding measures; the same, Op. 13, first note of measure 36 of *Rondo* would undoubtedly have been an A[#]; the same, Op. 31, No. 3, measure 51 of the *Allegretto* vivace should be a replica of measure 51 an octave higher. Up to the date of this last work Beethoven's piano had a keyboard of five octaves, from F one octave below the stave of the bass clef, up to F one octave above the stave of the G clef). (b) There is yet another species of change which we are allowed to make, when we know enough of rhythm and phrasing to be able to do so with authority. Many of the masters have omitted signs of phrasing, leaving the notes and their groups their themes and episodes, etc., to speak for themselves. Also, printers' errors and careless editing have given us music which the composer would certainly re-edit. One example will suffice here: Beethoven, Sonata, Op. 27, No. 1.

Written
1 (♩=66)

Beethoven, Op. 27, No. 1

Played

Written
1 (♩=66)

Beethoven, Op. 27, No. 1

Played

Written
1 (♩=66)

Beethoven, Op. 27, No. 1

Played

Written
1 (♩=66)

Beethoven, Op. 27, No. 1

Played



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Left Hand Finger Pressure

MANY violin students fail to produce a clear, resonant tone because they fail to exert sufficient pressure on the strings with the fingers of the left hand. Every instruction book strives to impress on the violin student that he must hold the strings firmly to the fingerboard, and that he must let the left hand fingers fall with considerable force on the strings; but how many do it?

It stands to reason that if the string is not held forcibly to the fingerboard, the resulting tone will be muffled and dull, without that clear, ringing brilliance so necessary in a fine tone. Especially is this noticeable in playing pizzicato passages. Hold the string lightly against the fingerboard, with small pressure, and the resulting tone will be hardly audible. Then hold the string against the fingerboard with great force, and the pizzicato rings out like the tones of a harp. It is often a good object lesson to the pupil to have him demonstrate this fact during the lesson, first playing a note with light pressure, and then with very strong pressure. The difference will be so marked that he will never forget it, and he will strive thereafter to exert sufficient pressure with the fingers of his left hand.

In playing rapid scale passages and runs, letting the fingers fall with force on the strings, gives them fine accent and rhythm. Virtuoso violinists with very strong fingers often carry this so far that the audience can hear their fingers striking the string and fingerboard, while they are playing in concert.

It is human nature, when both right and left arms and hands are occupied, to make the motions and pressure the same in both. For this reason the student must be careful not to develop the same pressure in both right and left arms and fingers. The work of each must be independent. Very often the left hand fingers will be exerting strong pressure, while the bow arm is exerting hardly any.

Strad Prices

THE remarkable advance in price which has taken place in the violins of Stradivarius may be judged from the following. In 1900 a prominent firm of violin dealers in this country offered a fine Stradivarius for \$6,000; and it was listed for that amount in their catalog. During the present year the same firm is offering several Strads, the best of which is priced at \$25,000. Stradivarius violins are like paintings by Raphael or Murillo. Only a certain number are in the world, and they cannot be duplicated.

The Horse Hair of Violin Bows

VIOLINISTS often wonder whence comes the hair used on the bows, without which the most eloquent Stradivarius violin is practically voiceless. The "Scientific American" informs us that horses are bred in Russia for this purpose. The finest bows are constructed with hair from white horses, and special ranches are maintained for the breeding of horses whose hair is of that color.

The primary sorting of the hair takes place at the ranch, from which it goes to the bleacher, who bleaches the hair with sulphur. It is bound up in hanks of 100 to 150 hairs, and the hanks are then ready for export. One hank usually goes to a bow. On arrival at the bow factory or the repair room of a large dealer, the hair is combed and fixed on the end with shellac. The hair is straightened out by means of a special comb.

"All training is founded upon the principle that culture must precede proficiency."

—Herbert Spencer.

The Violinist's Etude

Edited by ROBERT BRAINE

*It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"*

A Late Start

FROM a number of letters which have been received, many readers seem to have gotten the impression that the editor of the violin department advised against any one commencing the study of the violin after the age of childhood. This mistaken impression no doubt gained ground through articles and brief answers to questions from correspondents inquiring whether a late start would prevent their becoming concert violinists and fitting themselves for other advanced professional work. In cases of that kind, the answer has always been against trying for the profession with the handicap of a late start.

A young lady recently wrote to the department, stating that she had been studying the violin for eight months, having started at the age of seventeen. She sent a list of what she had studied in the eight months. This list included Kreutzer, Fiorillo, Rode and similar studies, and pieces of a similar grade of difficulty. The course was one which a violin student of great talent would have been proud to have finished in four or five years. The correspondent then asked, at the rate she was progressing, how long it would take her to appear on the concert stage. She stated that she would be satisfied with nothing less than becoming an artist on the violin of the "very first rank" (like Elman, Kreisler and Heifetz). The *very first rank* was underscored.

Now, in a case of this kind, the only thing to do was to advise the young lady as kindly as possible that her ambition was hopeless; that she was beginning her education some years after the artists named had completed theirs. Other correspondents who disclosed their ambition of becoming world-famous violinists, after commencing to study when fifteen to thirty years of age, were told the same thing. Others who had started from fifteen to twenty, but who were more modest in their ambitions and would be satisfied with teaching or playing in orchestras where music of medium difficulty was played, were advised that their hopes might be gratified in a measure if they were talented and industrious, but that they were taking the risk of attaining only a moderate financial success, owing to their handicap of such a late start.

Where Age is no Limit

In the case of late beginners who love the violin for its own sake, and who wish to play simply for their own pleasure and the pleasure of their friends in an amateur way, there is no limit to the age at which the study of the violin may be started. I have known men and women to start in their seventies and still learn to play songs and simple pieces which they loved well enough so that they got intense gratification out of their violin work. Time hangs heavily on the hands of men and women in their declining days, and a fascinating art like violin playing, even although the results are crude, often brightens these declining days and proves the bright spot in a life filled with gloom.

People starting in their twenties and thirties, even although they may not be able to master the Mendelssohn concerto or Sarasate's *Zigeunerweisen*, are often

able to master music of moderate difficulty in a passable manner. They can play in violin duets, trios, quartets and other forms of ensemble work, and in orchestras, amateur or sometimes professional, if the music used is not too difficult for them.

The late beginner in violin playing who has a genuine love for violin music gains additional advantage from his studies through his increased understanding and enjoyment of the playing of concert violinists and symphony orchestras. A man who started the violin at forty-five once said to me: "I feel amply repaid for all my studies, because when I go to a violin recital by a great violinist I can appreciate his wonderful playing so much more. One has to study the instrument in a practical way to know the wonders which these great violinists are accomplishing in their concert playing."

Stradivarius Violins

How many violins did Stradivarius make during his long and busy life? This has always been a question of the greatest interest to violinists and violin authorities. Of course there is no possible way of ascertaining the exact number. One musical authority sets it at 2,000. Another, after much historical research and tracing of instruments known to be in existence at present, puts the number at 1,116 instruments. Of these, 540 violins, 12 violas and 50 violoncellos are said to have survived. This makes a total of 602 Stradivarius instruments known to be in existence at the present day, if the figures are correct, and leaves 514 unaccounted for. It is these 514 unaccounted-for Strads that interest the man who finds an old fiddle in his attic, bearing the magic name of Stradivarius on its musty label, pasted inside the fiddle. He jumps to the conclusion that he has found one of those unaccounted for, and sees visions of wealth in the near future.

Of course there is an infinitesimal proportion of real Strads, not previously known to be in existence, among the millions of imitations scattered all over the world, just as there are a few large pearls in a mountain of oyster shells; but it is like looking for the proverbial needle in a haystack to find one.

Stradivarius, besides being the premier violin maker of the world, was a miracle of industry; for we find him still busily engaged in making violins at the age of ninety-four. He left quite a number of violins unfinished at his death, many of which were completed by his pupils. The labels in these latter instruments read: "Sub-disciplina di Ant. Stradivarius," or "Sotto la disciplina di Ant. Stradivarius," meaning, "Under the Instruction of Ant. Stradivarius."

Stradivarius sold some of these matchless violins at a price equal to about \$20 of American money. However, this represented a larger value in those days than it would to-day.

"Does that musician talk a lot about himself? An empty wagon makes a lot of noise."

Left-Hand Pizzicato

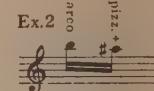
A CORRESPONDENT wishes to know how to play the following passage:



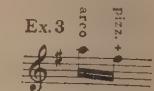
This is a passage in left-hand pizzicato. The four fingers of the left hand are placed on the E string in position to produce the notes designated. The first finger B is struck with the bow, preferably with the point. The four fingers are then withdrawn, one after the other, from the string, with a sideways plucking motion which produces the pizzicato notes. The fingers must exert great pressure on the string; otherwise, the pizzicato will not be clear. There is a saying among violinists that one must have "fingers as strong as steel" to play scale passages in left-hand pizzicato. Crosses are placed above the notes intended to be played with left-hand pizzicato.

In executing passages of this kind, it is necessary to place the fingers over the string, somewhat to the left, so that one can get a purchase on the string sufficient to make it sound when plucked. It is thus seen that the string is not pressed by the exact center of the finger tip, as in the case when playing ordinary scales with the bow, but the fingers lap over the string to the left, hooking the string as it were.

Scale figures of this kind, in left-hand pizzicato, require great strength in the fingers. The closer the plucking finger is to the note produced, the more difficult it is to make it sound. For instance, it is following:



it is difficult to make the A sharp sound since the finger which plucks the string is only a semi-tone distant from the G note. In the following example there is no difficulty whatever in making a clear ringing pizzicato, because the plucking finger (the third, in this case) is one and a half higher than the G note (F sharp).



Descending, two-octave, left-hand cato scales are often used in pied brava style. DeBeriot uses them effectively in his *First Concerto*, and they are used in many compositions full of musical fireworks. Such scales are simple but are bound to be more or less difficult because it is impossible to produce all with equal volume and clearness. The formality of the scale is broken, also, because that one note on each string is played with the bow, in order to start a series of pizzicato notes.

Catches the Audience

With all its shortcomings, left-hand pizzicato passages are wonderfully effective with audiences. For some mysterious reason, ordinary concert-goers, who are not well versed in violin technic, seem to be possessed with the idea that left-hand pizzicato work is the most difficult musical feat possible in violin playing. Hence the rapturous wonder and admiration which always follow a skillful rendering of the left-hand pizzicato passages in Sarasate's *Zigeunerweisen* (Gipsy Dance). Sarasate well knew the effectiveness of this showy bit of clap-trap, and had it in a number of his pieces.

While he may not have discovered the germ of the idea of the left-hand pizzicato, Paganini was the first to ma-

on an extensive scale. He used left-hand pizzicato scales, arpeggi and single and often wrote a left-hand pizzicato in his compositions. In his day, most of the severely classical school led the use of the left-hand pizzicato, marking of charlatanism, but their program failed to prevent its acceptance by musical world, and it has been used by good composers ever since the days of

Paganini as a legitimate effect in bravura compositions.

It is said that Paganini got his ideas for left-hand pizzicato from playing the guitar, an instrument of which he was very fond. In guitar playing, descending slurred passages are executed in a similar manner to left-hand pizzicato playing on the violin, except that the string is struck by a finger of the right hand instead of the bow, as in violin playing, where necessary.

The Art of Bowing

By Robert Alton

HERE is little doubt that the correct use of the fiddle bow is an art, and one in which in many instances it takes many years to gain thorough proficiency. Many violinists unhesitatingly assert it is "the bow which plays the cello," and there is much truth in this statement. Fingering and the use of the left hand generally form a clearer proposition than the correct use of the right arm; and no one who takes up the study of the violin will progress far in the use of the bow is seriously ed.

Perhaps the worst fault of the beginner is the tendency to swing the whole arm from shoulder, instead of using the wrist and arm (especially the former) for the bow. This fault throws the whole bow out of correct alignment with the bridge, destroys the evenness of action of the hair, produces a semi-circular action on the strings absolutely fatal to good tone. It is one grave fault which the beginner continually guard against. And the effective way of overcoming the difficulty is the correct action of the wrist, one who keeps the wrist stiff and rigid will possibly develop into a fine violinist.

Correct Wrist Action

The simplest way perhaps to describe correct wrist action is to state that the bow must be kept parallel with the bridge throughout the stroke, with the string lying over the fingerboard but not too much. It is practically impossible to carry out a full length stroke correctly without using the wrist in the correct manner. It must be borne in mind that the stroke must be practiced on all four strings. At the butt or frog end of the bow the wrist will be arched over, the hand and fingers pointing downward over the strings. As the stroke progresses, the wrist gradually falls and the arm is pushed slightly forward from the body, until at the tip or end of the bow, and the wrist is bent forward, the hand and fingers pointing at right angles to the arm, away from the body. This movement, however, is used in connection with another important one, the movement of the forearm.

The upper stroke of the bow, i.e. toward the frog, necessitates the forward and out-

ward movement of the upper arm from the elbow to the shoulder; but as the stroke progresses downward toward the tip, the upper arm falls inward toward the body and becomes practically stationary, the work being done by wrist and forearm. This movement is to be noted in the work of any good violinist, and the practice of sticking out the elbow at right angles to the body is both ridiculous and ungraceful. Many old-fashioned teachers of the violin caused the pupil to hold a pad under his armpit, while playing, in order to prevent this tendency on the part of the beginner to push out the elbow, and the practice was and is a good one.

Automatic Forearm

It is to be noticed that the upper part of the arm from elbow to shoulder seldom or never goes backward beyond the perpendicular or vertical position. As soon as the stroke of the bow downwards brings the upper arm vertical, and in line with the body, the forearm automatically comes into action.

Teachers differ much, as to the correct position of the fingers on the stick, and this is accentuated by the difference between various hands, and the length of different fourth or little fingers. It is advisable, where possible, to keep the little finger tip on the stick throughout playing, but there are certain types of hands where this is not feasible; and in these cases the insistence on the rule is productive of trouble. There should be a certain latitude with regard to the position of the fingers on the stick, the main point is that the forefinger should not be allowed to slip over the stick beyond the first joint of the finger. The bow is controlled mainly by the first and second fingers; and in certain positions of the upper or butt end of the bow the second and third fingers are the chief controlling factors, the first finger sliding backward until the tip just lies on the stick and acts as a balance.

Providing the foregoing somewhat sketchy hints are constantly attended to during practice, there is no reason why the pupil should not develop a fine, powerful and, above all, correct action of the bow hand; and once this is gained, the player is a long way on the road.

He Visions His Tone

By Marion G. Osgood

Two violin pupils met at their teacher's studio. A musician friend of the teacher was present also. It happened that each was to play the same piece the studio, from the Mendelssohn Concerto. Both pupils possessed talent; both had good execution, pure intonation; they would be classified as being in the same class. The violin of each pupil was of the same make, and they studied under the same teacher. They were lads of about the same age, and in many things were equally good musically. Yet what a difference

in their tone quality! One played with a beautiful, resonant, singing tone, full of expression, while the tone of the other was hard, monotonous, expressionless. It might be said of the two, that one possessed a tone of gold, the other, a tone of brass. After the lads had left the studio the friend asked the reason of this phenomenon.

"The reason," replied the teacher, "is that George *visions* his tone, *feels* it, even as he creates it. When it comes forth it is, therefore, beautiful. Alfred, the other? Well, Alfred plays merely notes!"



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Answers to Violin Correspondents

By Robert Braine

Counting, and Grace Notes.

G. N. W.—You could count the study as I have indicated, or you could count 1-2-3-4, without putting the "and" in between. Your letter says, "What is the rule when these notes precede the accent?" You do not say which notes you mean, but I presume you mean the grace notes. In this case the grace notes are played between the beats and do not get the accent.

Gasparo Lorenzini.

W. S. K.—The full name of this maker is Gasparo Lorenzini. He made violins at Piacenza, Italy, in the 17th century. While he could hardly be classed as a famous violin maker, he made some excellent instruments.

Imitation "Strad."

V. K.—Your violin is evidently an imitation Stradivarius made by Sebastian Gotz. I can find no evidence of this maker having been of any note. However, your violin may be a fairly good one, as obscure violin makers often produce good instruments.

Harsh Tone of Violin.

J. B.—I can only guess at what causes the harshness of the first B and C, on the A string of your violin, without seeing the instrument. Possibly the nut is not high enough; or little gutters may have been worn under the A string by the pressure of the fingers on the string.

Fichtl and Castello.

F. P. E.—Martin Mathias Fichtl was a violin maker of the 18th century and made some fair instruments. Could not tell its value without seeing the violin, possibly \$100 to \$200, according to preservation and tone. 2.—Paolo Castello, Genoa (Italy) 1750-1780, was a maker of considerable ability. His best instruments command good prices.

Shifting.

A. G. M.—Your teacher is right. It is only by a thorough education in violin technic, and great experience, that you can learn where the shifting should be done, in music where no positions are indicated and no fingering marked. You will find much good material for helping you learn the rules of shifting in Schradieck's Scales, Hermann Violin School No. 2, and the standard violin studies. Try to remember the shifting in various passages and then when you meet similar passages, apply the same rules to them.

Names as Trade Marks.

G. L. M.—A popular cartoonist has a series of cartoons running under the legend, "But it doesn't mean anything." This would apply aptly to the thousands of violins scattered all over the world branded "Hofp." or "Fried. Aug. Glass." It doesn't mean anything. Of course there were violin makers with these names, but 999 out of every 1,000 violins branded "Hofp." or "Glass," are factory fiddles of very little value, and the names are used simply as trade marks.

Sohn der Haide.

L. R.—If you can play pretty well into Kreutzer, you can play the Sohn der Haide by Kelar Bela. This is a very effective concert number of medium difficulty, and would be about what you want for the program you mention.

Starting Late on Violin.

M. E. H.—I would not advise anyone starting as late as nineteen to seek to make a profession of violin playing, for in the profession they would have as competitors so many who had commenced in childhood, when the start should really be made, if one expects to do great things with the violin. However, I would strongly advise you to continue your studies, as you can do a great deal and get a great amount of pleasure from your violin. The profession of violin playing is very exacting, and the requirements for success are getting higher all the time.

Shifting the Finger.

M. E. W.—The rules for shifting and fingering on the E string are the same as for any other string. 2.—I do not quite understand your question. 2.—A shoulder pad which presses against the back of the violin stops the vibrations to a certain extent, that is, it decreases the amount of vibrating surface of the back.

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Department of Recorded Music

By Horace Johnson

printed from *The New York Sun*. Few people realize the magnitude of the record business at its present stage of development or the remarkable possibilities it possesses for further expansion.

In 1908, when the industry first began to assume large proportions, Department of Commerce figures show that 23,314,000 records were sold at a value of \$8,859,000. 1919 production had increased to 180,000 records, valued at \$54,025,500.

As to the number of machines in use, there is no accurate data available, but the secretary of the Music Publishers' Association estimates that about 6,000,000 records were in use in the United States in 1921, and that approximately 10,000 were sold in 1922, each of which once a permanent market for records. The industry was originally fostered by a monopoly which is non-existent today because all of the fundamental patents have expired. The phenomenal growth of industry has continued uninterruptedly, but its development has been limited, it is stated, by two handicaps, namely the unique cost of raw material for recording-shellac and the slow action, clumsy machinery for manufacturing records, to date in use.

The shellac used in records is the excretion of a resinous gum from trees which grow in the swamp jungles of India reeking with malaria and infested with wild beasts. Gathering it involves such hardships, it is declared, that a large or small collection by the natives depends entirely on their economic condition. If times

New Records

Among the July records of the Columbia is a disc of a song which has been a favorite for several years. The song is "Old Road," and it is sung by Cyrena Gordon, the contralto of the Chicago Opera Company.

John Prindle Scott wrote *The Old Road*, and it is his expression of love for the dusty, country path which winds down hill and past his little white house among the trees. There days journey and with quiet, stately tread; there birds hum and crows fly cawing to the h. *The Old Road* is the song of his life; he reveres the most, and the song which holds the most cherished memories of all his multitudinous compositions. Miss Van Gordon has caught the spirit which permeates this tenderly-voiced song. Her low tones are round and warm in texture, and her enunciation can. As an interlude between stanzas of *Auld Lang Syne* has been taken into the orchestral accompaniment it helps to set atmosphere for the rest of its interpretation.

Ascha Jacobsen, the violinist, plays the familiar Dvořák concert piece, *Songs My Mother Taught Me*, for the current Columbia-bulletin. He plays with a sense of musical feeling which is so often absent in record records. His low tones have a warmth, full utterance in them and no suggestion of rasping.

The Brunswick offer their first record, Michael Bohnen, the new baritone of the Metropolitan, who achieved such astounding acclamation this season. The selection is the famous *Two Grenadiers*. Three months ago a disk of this selection, sung by Feodor Chaliapin, for Victor, was reviewed in three columns, as loudly praised and is still liked; but Bohnen record seems to surpass the Chaliapin record in every way. Mr. Bohnen completely portrayed the pathetic hymn of war. There is a feeling of destruction, ruin and desolation in every note he sings. He takes it at a slower tempo than

are good the native hesitates at entering the jungle for this gum product, and the price goes up. When he is threatened with famine the native makes the venture and production of the shellac is greater. The price range in the last ten years has varied from a minimum of 21 cents per pound to \$1.45 per pound.

"Phonograph records are made from shellac, rotten stone, china clay, carbon black and cotton fibre, which are mixed and softened to the consistency of dough. This compound is then run through a blanking machine and blanked out in sheets. When ready for pressing these blanks are softened on a steam table and the sticky mass is placed in steam-heated molds, having the record grooves in negatives on their surface.

"The whole is then subjected to hydraulic pressure of 100 tons or more and allowed to remain under pressure until it has been chilled and "set" by cold water running through the mold. It is then removed and sent to an edging machine, then inspected for sweat marks from the hands of the workmen or blemishes caused by carelessness in softening or chilling. The human element is declared to be an important factor in the output, in the percentage of rejects and in damage to expensive molds of high-class artists.

"Originally this process permitted the production of 200 records a day from a single mold. This number, through the improvement of presses has been increased until at present from 450 to 600 records can be made per day.

is customary, but a tempo which better befits the song. He builds slowly to a stirring martial climax which he sings with all-powerful, resounding tones. His German diction is remarkable for that of a new record artist. Congratulations are due Mr. Bohnen for his meritorious achievement.

"Elly Ney, the pianist, and the wife of Van Hoogstraten, the conductor of the Stadium Concerts, in New York, plays the Chopin Etude, Op. 10, No. 5, for the Brunswick, this month. She plays with a clearly etched, melodic touch. At first, with a quiet, sympathetic interpretation, coolly and with carefully finished phrases, she builds little by little to a forceful climax, gradually diminishing to the same calm expression and repetition of the pure melodic opening theme. This is a splendid piano reproduction; one to encourage and benefit the student of Chopin.

"Mr. H. O. Osgood, one of the editors of *The Musical Courier*, is the composer of *Heaven at the End of the Road*, which Reinhard Werrenrath sings for the Victor. It is a merry Irish tune, with a catchy, marching refrain that draws the tap-tap-tap of the listener's feet. As usual, Mr. Werrenrath has achieved a superb reproduction. His diction is finished art, and he interprets the rollicking spirit of the gay, little song with a bravado occasionally touched with wistfulness that will capture complete attention. He ends his selection with a pianissimo head tone of beautiful quality.

"Mischa Elman plays Millocker's *The Blue Lagoon*, which Felix Winternitz has transcribed for violin. It is a disk which will be most popular and sell tremendously, for it is heaped with difficult passages of double stopping and has a melody which is sugar-coated enough for the sweetest tooth. Mr. Elman has accomplished interest and liveness with this selection, however, and the accuracy of his interpretation command applause.

"A violin record of charming simplicity and genuine merit is the new re-creation Albert Spalding has made for the Edison, of Beethoven's *Minuet in G*. It is a disk which every violin student should hear, for it embodies all the technic of a great artist in a way that is clearly discernible to the hearer. For the music-lover, it is highly commended. Mr. Spalding plays with exquisite shading and fine tone. There is an authority and dignity in anything he plays which greatly enhances the charm of the selection he is interpreting and carries the assurance of supreme musicianship.

"The aria, *San Pochi Fiori*, from Massini's little-known opera, "L'Amico Fritz," is the re-creation which Claudia Muzio contributes to the Edison catalogue. It is dramatic in form, yet distinctly lyric in feeling. Mme. Muzio soars to its heights with brilliant accomplishment of its difficult phrases and intervals with ease. Her Italian, as would be expected, is finely enunciated. The pianistic accompaniment is particularly adequate and in good balance."

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Under this head in the June ETUDE particular directions were given with regard to the settlement of accounts of customers dealing with the publishers of the ETUDE. Every customer on our books received a statement June 1st, and with that statement very careful directions were given with regard to the settlement of the monthly account and the return of On Sale Music and the settlement of that not returned.

All accounts for regular purchases are expected to be settled at the present time, the end of the teaching season being the logical time for the final closing up of all business. What we have to say with regard to the settlement of the On Sale account is, however, of great importance, of greater importance even to the customer than to ourselves.

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making these returns there is a great saving affecting both parties to the transaction, and the having on hand of this material as the season opens is of considerable convenience. The only condition that we ask in that particular, however, is that we must receive a payment on account of such On Sale Music which will at least pay for what has been used from the package during the time it has been in the customer's possession. The amount to be arranged by correspondence. One more word in this regard is important; additional material will be cheerfully sent to enhance the value of the On Sale Music left on hand and our regular New Music On Sale packages sent out during the teaching season of new attractive music, a small package four or five times during the teaching season, will also add greatly to the usefulness of the stock.

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Teaching violin in class is not only feasible according to the methods of Mr. Lehrer but really desirable. Since the violin is as much of an *ensemble* instrument as a solo instrument, playing with others cannot be begun too soon. It aids in the cultivation of rhythm and of correct intonation. In Mr. Lehrer's *Ensemble Method for the Violin*, the students play together right from the beginning, all the exercises being in three-part harmony. This book goes well into the first position. In Mr. Lehrer's new book, *Polyphonic Studies for Violin Classes*, the third position and shifting are introduced, also some double stops.

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Gallia—For Mixed Voices
By Charles Gounod

In the Fall, before it is time to begin work on Harvest or Thanksgiving music, choir leaders need some special works to rehearse and study. *Gallia* is a short cantata for Mixed Voices and is not too difficult for a good volunteer body of singers to do well. There is fine opportunity for a good soprano soloist and the choruses offer many splendid moments for striking effects.

The advance of publication price for one copy only, is 15 cents, postpaid.

(Publisher's Notes continued on Page 498)

The World Of Music

(Continued from page 433)

Moussorgsky's "Khovantchina" lately had its Paris première, at the Opera under the baton of Konewitski, with a real success. Moussorgsky left the work in vocal score which was later completed by Rimsky-Korsakoff.

Gustav Holmquist known throughout the country as a concert and oratorio bass, died suddenly in Chicago, May 12. Born in 1872 in Stockholm, he was a pupil of Jean de Reszke and was decorated by the King of Sweden in 1920.

Hampton Institute of Hampton, Virginia, early in May celebrated its fifty-fifth anniversary with elaborate musical programs. Leading features were the singing of "Spirituals" by the Hampton Institute Chorus of eight hundred voices; the dedication in Ogdin of the Frissell Memorial Organ by Chandler Goldsmith, municipal organist of St. Paul; and original compositions played by R. Nathaniel Dett, Musical Director of Hampton Institute.

New York's Fourth Annual Music Week was celebrated with much enthusiasm. The plans encompassed activities in many adjoining cities as well as almost all local schools, colleges, clubs and social organizations. Churches and church musicians took a leading part.

Radio Broadcasting is still in such an uncertain state, as far as the copyright regulations are concerned, that the leading music publishers of the country have decided that during this year their publications may be broadcasted without restrictions. It was thought at first that the radio stations would be required to pay a royalty upon all compositions broadcasted, as the talking machine companies do for making records. To give the radio companies the privilege of using music free to aid in the sale of their apparatus, and at the same time to charge the phonograph companies a royalty, seems at first thought unfair. On the other hand, as yet there is no way known to restrict the use of the radio to one particular set of customers so that one company can have the benefit of sales of particular broadcasting service. It is predicted that this may be accomplished in the not distant future. Until that time comes most of the leading artists of this and other countries, who are under long term contracts with phonograph companies and with concert managers, have been prohibited from doing broadcasting in any manner. The following publishers permit free broadcasting for the time being: Oliver Ditson Company; John Church Company; B. H. Wood Company; J. Fisher and Brother; Paul A. Schmitt; Clayton F. Summy; Hinds, Haydn and Eldridge; Boosey and Company; G. Schirmer, Inc., and the Theodore Presser Company. This means that until further notice the publications of the Theo. Presser Co., including the compositions appearing in *The Etude*, may be broadcasted without payment of royalties.

Merle Alcock's engagement with the Metropolitan Opera Company for the next season is one of the most interesting announcements to those desiring recognition of American talent.

Arizona Leads the States in the number of Life Memberships to the National Federation of Music Clubs as well as in the number of clubs in proportion to its population. A cactus lover asks, "Have you really trained them to sing, too?"

The National Association of Harpists met in Providence, R. I., May 22-24, for its third annual convention. An interesting feature of their programs was an ensemble of nearly a hundred harpists, probably the largest ever assembled.

The Civic Symphony Orchestra of Philadelphia gave its first concert on May 6, with Wassili Lepis as conductor and Leopold Stokowski, guest conductor. With a membership of 108 musicians, it aroused much enthusiasm in its first audience.

BULLETIN OF THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

We announce with deep regret the death of Miss Elizabeth G. Shearer, Superintendent of the Presser Home, on Wednesday, May 16th. Miss Shearer had been connected with the Home for five years and her passing was keenly felt by the residents, many of whom remember her for numerous kindnesses. She was born in Scotland and during her early life was a teacher of music. The funeral services were held on Saturday, May 19th, interment taking place in the cemetery lot of the Presser home at Ivy Hill.

Spring flowers and foliage completely encircle the Home at this time and it may be seen now at its best. Germantown is noted for the beauty of its innumerable trees; and the district of the Home resembles a beautiful park. No new residents have been admitted lately, but many applications have been received and are now being given consideration.

On May 31st a group of young people from the Philadelphia Music Settlement School, under the direction of Mr. John Grolle, gave an evening of music at the Home, displaying remarkable talent and training. Miss E. S. Drummond, head of the Piano Teachers' Classes, described the work of the school which is made possible by the philanthropy of Mrs. Edward Bok.

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The Golden Whistle. By Mrs. R. R. Forman. A Juvenile Cantata. Price 60 cents. The words are by Gertrude Knox Willis. This is a work well worthy of examination of every leader interested in giving works of this character. The story is most interesting and the tunes catchy, bright and easy, costuming very easily done. Both Mrs. Forman and Mrs. Willis are known for the successful creation of works of this character.

Sixteen Recital Etudes, Op. 58. By Ludwig Schytte. Price \$1.25. A new collection of studies by this very popular composer in about the grade of Heller Op. 45. They are made particularly to develop technic and cultivate style in music.

Golden Memories. By Mrs. H. B. Hudson. Price 90 cents. One of the most popular and useful children's instruction books upon our catalog is the little work entitled A. B. C. of Piano Music, and this work follows that. While the A. B. C. and other of Mrs. Hudson's books use capital letters instead of musical notation, this book goes one step further and gives in addition to the capital letters the musical notation as well. One of the most attractive points of this book is that the melodies are taken from familiar hymns, folk songs, etc., and arranged in a very easy manner.

Melodious Elementary Etudes, Op. 161. By Franz T. Liffl. Price \$1.25. These piano studies are for early third grade work and are devoted almost entirely to touch and mechanism, melodious and with marked rhythm. Fifteen studies progressively arranged.

Orpheus Collection. Price 75 cents. Here is a work of more than ordinary usefulness, nothing difficult, but many choruses are included, every sort of character represented. Humorous, serious, descriptive and dramatic. All amateur organizations, community clubs, choral societies will be interested in this volume. This is the work that has been offered at the advance of publication special price as Secular Mixed Chorus Collection.

Forty-four Pedal Studies for the Organ, Op. 48. By J. Schneider. Price 75 cents. A standard work but made more valuable and superior in all respects by the editing of Mr. E. A. Kraft, the well-known concert organist. These studies are of particular interest owing to the increased study of the pipe organ at the present time.

The above works offer a varied and valuable list of new publications from one publishing house during one month and we ask for every one of them the careful consideration of our patrons. The works are now on the market, the special introductory prices withdrawn, copies can now be obtained at the regular prices, or any or all of these works may be obtained for examination with no cost except for postage.

Summer Addresses

If you wish the ETUDE to be delivered to your summer address, let us know promptly, giving us both the old and new address and we will be glad to have it forwarded. Make a mental note to advise us at least three weeks before your contemplated return to your city or winter address, so that no copies will be missed in the fall.

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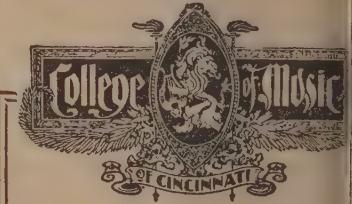
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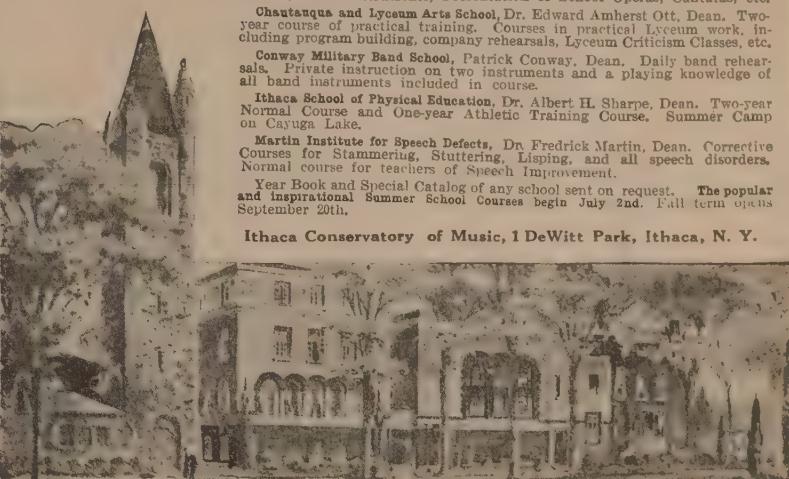
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Continued on Pages 501 and 502

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by Gertrude Greenhalgh Walker

you ever, when you heard our National Anthem sung or played, wonder what inspiration it came to be? Do you know that it was right midst of shot and shell that the penned the words?

as written by a lawyer of Baltimore, Scott Key, during our second en- with the British.

British Frigate, "Surprise," was in ore waters, with some Americans on board. One of the hostages friend of Key.

armed with letters of exchange ongers from President Madison, went the "Surprise" to negotiate for change of prisoners and gain the of his friend.

meantime the British planned an on Fort Sumter and kept Key on the ship until after the attack, for would carry the news back to his men. They boasted the fort would tured in two hours.

Key was forced to witness the on his flag. It lasted far longer e enemy had planned.

through the night he saw "The red glare," heard the "Bombs in air," and "In the Dawn's Early and flying victoriously over the saw "The flag was still there."

spirit of thankfulness he penned ds, which were published in a Baltimore newspaper the next day and adapted music of the old song, "Anacreon ven."

Dots . . .

are such important things usical notation, ter how folks got along re the dot's creation.

CATO dots above the notes not the same at all, that follow notes, you know, lengthen, you recall.

ots are needed, too, to show h line goes through the CLEF in the bass—if you will look—l notice that it's F.

OTS are needed at the end esignate REPEAT. the dot is needed quite; t slight it, I entreat.

JUNIOR ETUDE: you like to have a letter from Ohio? a little brother and sister who enjoy THE ETUDE very much, although we are only nine years old. As long as we can we have taken THE ETUDE and our has taken it for over twenty years. the music in THE ETUDE and at are studying one of the duets.

From your friends,

LORENE SHISLER (Age 8),
ROBERT SHISLER (Age 9),
Ohio.

All on a Summer Day

BETTY felt hot, uncomfortable and cross. She had intended to go on a picnic; but a big thunder storm came up and spoiled all her plans. Now what would she do? She was in the house alone, which she did not enjoy, and she felt altogether miserable. So she sat down in the big chair to cry.

But, when she was all settled, not a tear would come. "Why, how funny!" she thought. "I certainly wanted to cry, but now I don't feel a bit like it."

"No, of course you don't," said a pleasant voice behind her. "Why in the world should you? What good would it do, anyway? Give you red eyes, that is all."

"But I feel so much like it," answered Betty.

"Look here, Betty," continued the voice. "You have a lot of surplus energy on hand that you had ready for that picnic, and now you have nothing for it to do; so you thought you would run it off in tears, didn't you?"

"Well, I really do not know," answered Betty. "I never thought of it like that at all."

"But it is the truth. Now you take your surplus energy with you to the piano and do some good practicing."

"But," argued Betty, "I have done my practicing to-day."

"Yes, you did some practicing to-day; but that is just exactly why you are not making better progress in your music. You think that when you have done a little bit you must wait until to-morrow to do some more. Now you know that practicing does not come in half-hour lots, or in half-pound packages. It is something that must continue for a life time and be made a part of oneself."

Betty was quite interested in this. She thought she had never heard such a long

speech since the day they had the lecture in school; and she was really beginning to want to practice some more.

"Now listen," continued the voice. "You are cross and impatient. You have had a disappointment, and you feel rather blue. Now go to your piano and work off all those conditions. Make up your mind that you are going to make more progress and do more memorizing in this next hour than you have ever done in your life before."

"But not for an hour," said Betty. "I will do only fifteen minutes."

So Betty went to her piano; for there seemed to be something sort of commanding about that pleasant voice, and she felt herself obeying.

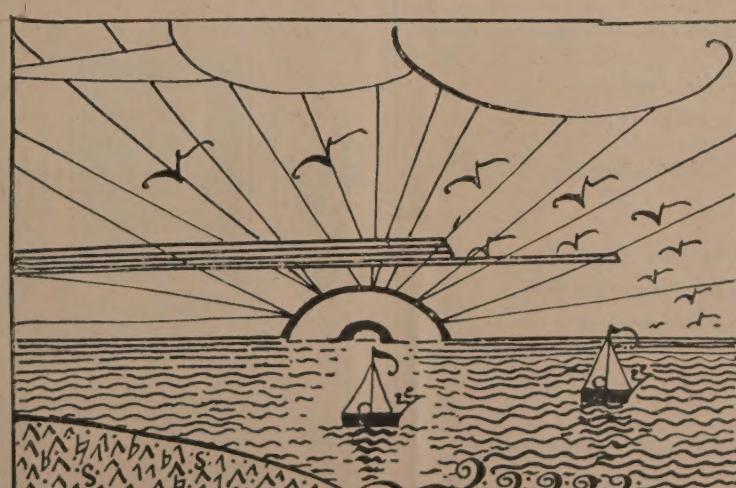
She worked very hard and was surprised to find how well her piece was coming on,



"You thought you
would run it off
in Tears"

and how easily it was being memorized. In fact, things had never gone so well for her before and she was enjoying her practice thoroughly.

When she thought that her fifteen minutes were about up she glanced at the clock, and "Why, the ideal!" said she. "Can it be true? I have done an hour and twenty-five minutes already and I have no intention of stopping yet."



How many musical characters can you find in this "Musical Sunset"?

Sister Sue and Dot

"OH, sister Sue," cried Dot, after she had been trying in vain to "get" her new scale, "please help me. I'm stuck."

"What are you stuck about this time?" asked big sister, whose name was Susette.

"I'm stuck on the G flat scale. It's just terrible. I had such a poor lesson last week that I shudder at the thought of another one like it."

"Well, what is your trouble, Babe? I'm sure there is nothing very 'terrible' about the G flat scale, although it has been a long time since I practiced scales myself. How I do wish I had never given up my music! Come, try it over for me."

Dot tried to play it—G flat, A flat, A natural. "See," she said, "it's all wrong. I can't make it sound right."

"Dot, the trouble with you is that you do not understand what you are trying to do," said Susette.

"Teacher told me what notes to play, but I forget," said Dot.

"But if you understood, you know, you could not forget. Play the C or G scale for me." And Dot did as she was told.

"Now, what did you do?" asked Sister Sue.

"I just played the C scale," answered Dot, for there was certainly no doubt about that in her mind.

"And now let us find out about the whole-tones and half-tones that you played," said big Sister; and Dot played it over several times before she was quite sure about the whole-tones and half-tones.

"Do not tell me about them until you are perfectly certain, Dot." So Dot tried it once again, and then said deliberately. "Well, there are two whole-tones, and er—one half-tone, then three whole-tones and one—er—a half-tone."

"That is right, but say it again and leave out the 'ers.' Be sure of yourself."

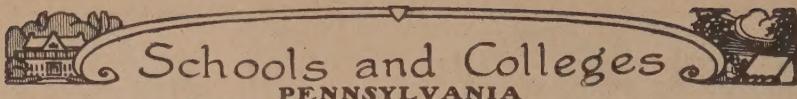
So Dot repeated it correctly. "Right," said her sister. "Now, start on G flat and make just exactly the same arrangement of whole-tones and half-tones, and you will have your G flat scale."

"Oh, how simple!" said Dot. "Why did I not remember that myself? I suppose I'm stupid."

"No, you're not stupid at all, Babe; it is just that you do not pay attention to what your teacher tells you; and then you come home and tell me that you are 'stuck,' and expect me to help you out."

And so Dot practiced her G flat scale and decided that Sister Sue was about right, after all; only she did not like to admit it.

Major scales
And fishes scales
Are different as can be;
The first, we find
In music,
The others,
In the sea.



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It is written in three or four movements, or divisions, the first movement being written in "sonata form."

The pattern of "sonata form" is a theme or subject in the key in which the sonata is written, followed by a contrasting theme usually in the key of the dominant. After these two subjects, generally comes a double bar and repeat sign, thus closing the first section (not to be confused with first movement, which contains three sections). The second section is called the "développement" or "working out," using the two subjects or parts of them in different ways, going through different keys and mixing them all up and binding them together with new material. Then the third section contains the first theme in its original key, and the second theme, this time in the key of the tonic instead of the dominant. (Of course you all understand what is meant by tonic and dominant, do you not? If you do not feel perfectly sure, ask your teacher at your very next lesson to explain it to you.)

To these three sections a "coda" is often added. (Here is another word to look up, if you are not sure of it) and the first theme is often preceded by an introduction. Look through some of your sonata albums and see how closely the sonatas follow this pattern.

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It's not any trouble
To do all these things;
For I love my piano
And to me it sings.

Bells

THE Ancient Egyptians believed that the tinkling of little bells would keep the evil spirits, and many of the bells have been found in the tombs. Lithuanians believed that the souls of departed relatives floated up to hear the sound of the church bells.

Letter Box

DEAR JUNIOR ETUDE:
I am a little girl of eleven years. I have been studying music for a few months. This is how I got the money. I worked for my mother all last summer and some every week. During spare hours I gathered berries which I sold and added money to my bank, at which I worked very often. I was surprised at the amount with which the money grew. Now I am sorry that I worked so hard for I am learning music. I am sorry that I have some of my own yet; but I have a kind who lets me practice on hers. They should appreciate music. They should be able to play it, because it makes them more beautiful by music, because it refines people. I have heard them say that their mothers wished them to have music lessons but they did not. This is not appreciating music.

From your friend,
ROSE PECHINSKY (Age 11)

Dear Junior Etude:

Although I have only been taking ETUDE magazine for a few months, I am an ardent reader of your splendid magazine. I have often wished that I were just younger so that I might have the opportunity of competing in the contests which are held each month.

I enjoy reading the various articles which appear on the pages of the magazine. I find that the lovely compositions and sacred songs are a wonderful addition to the magazine.

I should like to hear from some older Junior Etude readers.

From your friend,
VERA M. GRAY (Age 11)
Weyburn, Sask.

Dear Junior Etude:

I have only taken THE ETUDE for one year, but I like it very much, especially the Junior page. I love to read the Junior page, but all the letters as well. Some one to write to is too old for me. I am ten years old and I have a bicycle, a kitten and play house. I wish someone to write to me. I will answer letters that I receive. Hoping to hear from someone soon.

From your friend,
ROBERTA QUAIL (Age 11)

Dear Junior Etude:

As I have been reading the Junior page, I saw letters from other boys and I thought I would write. I got a pencil and cut out the picture of Mozart and put it in as I said to do in the Junior page. I looked up in my musical dictionary and it said about him, and put that in very best writing. I hope they will like it. I have some time, as I have on pieces.

From your friend,
John Percival (Age 11)
New Haven, Conn.

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